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LIFE AS LUKE!

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# STAR WARS

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THE EVIL PLANS OF SAVAGE OPRESS  
AND THE NIGHTSISTERS REVEALED!



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### "Join the Rebellion? Are you kidding?"

Luke Skywalker.

Star Wars #1, Marvel Comics

A long time ago, way before many of you were even born, the poster on the right was pretty much the only piece of *Star Wars* merchandise that existed. It's hard to believe, but this poster, sold at San Diego Comic-Con as a taste of what was to come, was the first piece of *Star Wars* art available to the public. Oh, how things have changed!

As a final surprise to commemorate the 30th Anniversary of *The Empire Strikes Back*, we thought it would be interesting to see how the original artist, Howard Chaykin, would interpret the sequel.

The result is the vibrant image you see to the left: Chaykin's homage to *The Empire Strikes Back*. We hope you enjoy the free poster included with this issue.

To complement this, we've unearthed a fantastic rarity: a previously unseen transcription of George Lucas and Chaykin discussing the original *Star Wars* comic book from way back in 1976.

As *Star Wars: The Clone Wars* continues to break new ground



### DOOKU SPEAKS!

Head to page 66 to  
meet Corey Burton,  
the voice actor  
behind Cad Bane,  
Ziro the Hutt, and  
many more!

in animation and storytelling, we preview the upcoming storyline that everybody's talking about; the debut of Savage Opress. We also discover the exciting history of the mysterious Nightsisters of Dathomir and their finest daughter, the deadly warrior Asajj Ventress!

May the Force be with you all, and happy holidays!

*Jonathan Wilkins*

Jonathan Wilkins, Editor





DOCKING BAY

DOCKING BAY 94

# THIS ISSUE....

"NOW YOU FALL... AS ALL JEDI MUST." —

ASAJJ VENTRESS, "CLOAK OF DARKNESS"

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## COVER STORY!

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# LAUNCH

## A SAVAGE START TO 2011!

THIS MONTH, A FEW LUCKY FANS GLIMPSED UPCOMING *STAR WARS: THE CLONE WARS* EPISODES ON THE BIG SCREEN. HERE'S WHAT THEY SAW!

### SITH TREACHERY!

"I WOULD HATE  
TO THINK YOU ARE  
TRAINING YOUR  
OWN APPRENTICE  
TO DESTROY ME."  
— DARTH SIDIOUS

Disturbed by Asajj Ventress' increasing knowledge of the dark side of the Force, Darth Sidious orders Count Dooku to destroy her. However, a Sith apprentice is not easily defeated. After surviving Dooku's assassination attempt, Ventress vows to take revenge, calling on her own people, the Nightsisters of Dathomir, for help.

An evil scheme is put into action as Dooku is supplied with a new apprentice: the formidable Savage Opress (right). But little does the Count realize that this fearsome creature is loyal only to Asajj Ventress and the Nightsisters.



"YOU HAVE HEARD OF THE SITH WARRIOR, DARTH MAUL?  
"WHAT IF I COULD PROVIDE ANOTHER OF HIS KIND?"  
— MOTHER TALZIN



# P A D



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Mark Hamill talks about being a movie fan, working with Sir Alec Guinness, and life as

LUKE SKYWALKER!

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Join us on a trip back to 1976 for an look at the making of the Star Wars adaptation from

MARVEL COMICS



**PLUS:** 24. ENDOR LOCATIONS: RETURN TO SMITH RIVER  
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60. VENTRESS // 66. COREY BURTON

## TRIAL BY SITH!

"MEN ARE EASY TO ACQUIRE,  
HARD TO CONTROL."  
—MOTHER TALZIN

Savage Opress is procured from the tribal men of Dathomir, the Nightbrothers, who are subservient to the Nightsisters.

An unpredictable warrior, he makes for a formidable opponent thanks to his reckless, impulsive nature and sheer brute force.

Personally selected by Asajj Ventress, in a grueling process that pits nine of the mightiest warriors against each other.

## MAKING A MONSTER!

In a mystical, ancient ceremony, the Nightsisters use their magic to mutate Savage Opress into an even more brutal warrior than he was before. He gains great height and size, his horns lengthen, and he develops a disturbing, unmatched ferocity.



# LAUNCHPAD

## FIRST MISSION

Savage Opress' first mission is to seize control of the Temple of Eedit on the jungle planet of Devaron, killing many clones and Jedi in the process.



## SITH TRAINING


A brutal training regime takes place. Unlike Jedi training, Sith training is fueled by fear and hate. Force lightning is blasted from Dooku's fingertips into Savage Opress' body until he finally gains a crude mastery of the Force and proficiency a lightsaber.

"YOU HAVE A NATURAL ABILITY BUT WE MUST HONE IT. ARE YOU UP FOR THE CHALLENGE?"  
—DOOKU





# CONFRONTATION



"THIS THING, THIS ANIMAL, IS EXTREMELY DANGEROUS!"  
—OBI-WAN KENOBI

Sent to capture King Katuunko of Toydaria, Savage Opress is confronted by Anakin and Obi-Wan. Although Opress escapes, he displeases Dooku, leading to brutal combat. Then Ventress strikes. Unable to best the powerful Dooku, the two escape, but there is one last shock to come, when Mother Talzin reveals Opress has a brother, living in exile in the Outer Rim, who will complete his training: Darth Maul!

## SECRETS OF A SITH LORD!

A Zabrak from Dathomir, and Savage Opress' brother, Darth Maul was the first apprentice of Darth Sidious, taken from his clan of Nightbrothers to be trained in the ways of the dark side twof the Force. After years of brutal training, Sidious gave Maul his first mission: to disrupt the powerful criminal organization Black Sun.

During the Invasion of Naboo Maul was dispatched to follow Queen Amidala. He traced her to the remote planet Tatooine, where he confronted Jedi Master Qui-Gon Jinn. Later, Maul confronted Jinn and his apprentice, Obi-Wan Kenobi in the city of Theed on Naboo. Although he killed the Jedi Master, he underestimated Kenobi's skill and the Padawan sliced the Sith Lord in two, sending him tumbling down a seemingly bottomless shaft.





# LAUNCHPAD

## N000000000!

### *Robot Chicken* is back!

The third *Robot Chicken Star Wars* special hits screens in December.

Talking to *Insider*, co-creator Seth Green revealed, "It's a re-telling of the entire saga, from *The Phantom Menace* to *Return of the Jedi*, through the eyes of four key characters, offering hilarious insight into what was happening just off-screen."

*Robot Chicken Star Wars Episode III* airs December 19 on Adult Swim.







## YODA: A REAL MAD MEN SLOGANEER

An advertising copywriting guru has hailed Jedi Master Yoda's speech patterns as ideal for coining catchy advertising phrases. "Yoda, the diminutive Jedi Master from *Star Wars*, had a real way with words," says copywriter Roger Horberry, author of *Sounds Good on Paper*, about the importance of language.

Horberry credits Yoda with skills such as coining "figures of speech" and using colorful and impactful creative turns of phrase. He sees Yoda's use of language as a better, more concise way of communicating rather than the boring, often long-winded written

communications used so often. Yoda's speech patterns are ideal for marketing or sales materials, says Horberry, especially in the area of fundraising or in appealing to potential financial donors.

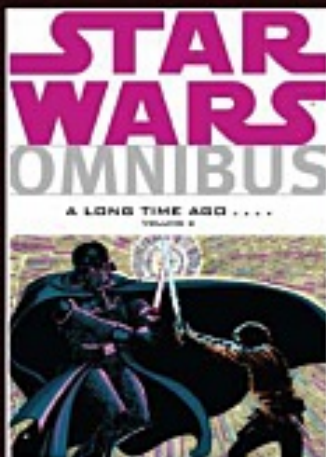
Using words wisely, whether in corporate communications, advertising, or personal emails, is something everyone should do, says Horberry, and paying attention to Yoda's concise style is worthwhile. Maybe next season on *Mad Men* a new, short, rather green copywriter could join the Madison Avenue team?

## WIN CLASSIC ADVENTURES!

Fans of Marvel Comics' distinctive take on the *Star Wars* saga will be thrilled to know that the second volume of reprinted tales is available now! Meet Valance the bounty hunter; Baron Orman Tagge; Kharys, the Majestrix of Skye; the lost Rebel hero Cody Sunn-Childs, and Jabba the Hut—spelling mistake intended!—in these amazing adventures!

*Star Wars Insider* has three sets of the first two volumes to give away! Just write in or send an email to the address on page 3 by January 20 for a chance to get your hands on these comic book classics!

*Star Wars Omnibus: A Long Time Ago* volumes one and two are published by Dark Horse Comics in the U.S.A. (\$24.99) and Titan Books in the U.K. (£19.99).



# STAR WARS

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# INTERROGATION DROID!



AS THE LEADERS OF THE REBEL ALLIANCE, MON MOTHMA AND GENERAL CRIX MADINE HAD THEIR HANDS FULL DETERMINING NEW REPUBLIC POLICY, *STAR WARS INSIDER* PROBED THEIR ALTER EGOS CAROLINE BLAKISTON AND DERMOT CROWLEY TO SEE WHERE THEIR ALLEGIANCES WOULD LIE ON SOME HYPOTHETICAL *STAR WARS* CAUSES. WORDS: CHRIS SPITALE



Above: Two of the most respected leaders of the Rebellion get a grilling!

The Ewoks vs. the Dultoks. Ewoks want to save the trees from deforestation, but the Dultoks keep cutting them down to make room for more gaupa farms. How would General Madine and Mon Mothma handle the crisis?  
**Caroline Blakiston:** I would get the two sides to negotiate. I know that some of them are a bit bigger and less hairy than the others, but they would need to get together and speak. And if not, then knock their heads together like coconuts and drink the milk!  
**Dermot Crowley:** I couldn't agree more. She's outrageous and extreme, but I'm in concord.

The Jedi Archives Summer Reading Program. Certain Jedi elders think the Sith Holocrons should be banned from the reading lists. Thoughts?  
**DC:** Oh, I think one should have a comprehensive knowledge of everything, don't you?  
**CB:** I think it's true. Anyway, who are these elders? Goodness! We're the elders!

Kamino's aiwhas are once again on the endangered species list. How do you police the pirates that continue to illegally hunt them for underworld

eateries intent on serving aiwha fin soup?  
**DC:** Harpoon them! Like they did to the mammals. You know, I could easily be a fascist if I'm not too careful!



**NAME:** CAROLINE BLAKISTON and DERMOT CROWLEY

**ALIAS:** MON MOTHMA and GENERAL MADINE

**FIRST APPEARANCE**  
*Star Wars: Return of the Jedi*

**CB:** I try to keep General Madine in control, but it's not very easy. I humor him whenever I can.

Kuat Drive Yards is reluctant to produce more fuel-efficient starfighters. They claim that they only produce what their customers demand. How do you encourage them to change from fuel-based engines to alternatives?

**CB:** Shoot the ones who don't agree with bows and arrows.

**DC:** Yes. And maybe hire some bounty hunters? I think we need to be more ruthless in the New Republic, for the good of mankind.

**CB:** I'm not sure I agree with you, but I will listen. I will negotiate. And I think we should go have breakfast. What do you think?

**DC:** All right!

INTERROGATION DROID:  
 CAROLINE BLAKISTON and DERMOT CROWLEY





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# EVERYTHING YOU ALWAYS WANTED ABOUT THE NIGHTS



ALTHOUGH THEY DIDN'T APPEAR IN THE FILMS, WITCHES HAVE PLAYED SIGNIFICANT ROLES THROUGHOUT STAR WARS LORE. WITH THE NIGHTSISTERS THRUST INTO THE SPOTLIGHT IN THE SAVAGE OPRESS THREE-EPIISODE STORY ARC OF *THE CLONE WARS*, WE TAKE A CLOSER LOOK AT THE NIGHTSISTERS AND THE EVER-EXPANDING LEGACY OF WITCHES IN THE STAR WARS UNIVERSE.



TO KNOW

# ISTERS

BUT WERE  
AFRAID  
TO ASK

BY LELAND Y CHEE







The early years of the *Star Wars* Expanded Universe featured multiple characters described as witches. In 1981, the Archie Goodwin and Al Williamson *Star Wars* newspapers strips introduced a "mind witch" known as S'ybll who had the power to read minds and conjure illusions.

The 1985 made-for-TV movie *Ewoks: The Battle for Endor* featured the evil witch Charal [right], whom the Expanded Universe would later identify as a Nightsister. Among her powers



is the ability to change her appearance to that of a lovely young woman or a raven. That same year, Morag, a powerful Tullgah witch whose magical powers rival those of Logray the Ewok medicine man, appeared in the *Ewoks* Saturday morning cartoon [below]. These early examples of witches offered an alternative form of magical powers in contrast to the Force.



For the most part, these early appearances of witches in *Star Wars* were isolated, rarely expanding beyond their source material. It wasn't until 1995, beginning with the release of *The Courtship of Princess Leia*, that a group of witches would emerge across multiple media.

*Courtship* introduced the planet Dathomir, home to the rancor-riding Witches of Dathomir and their dark side counterparts, the Nightsisters. The Witches of Dathomir are divided into clans named after particular regions from where they come. The Singing Mountain Clan featured in the book practice a form of witchcraft rooted in the light side of the Force created by an exiled Jedi named Allya who arrived on Dathomir 600 years earlier. Unlike



Almost immediately, the role of the Dathomir witches became a major force throughout the Expanded Universe. One of the witches from *Courtship*, Kirana Ti [right], takes on a larger role in the Jedi Academy novels as one of Luke Skywalker's first students at the Jedi praxeum he establishes on Yavin 4. The junior novel *Young Jedi Knights #1: Heirs of the Force* introduced Tenel Ka, the daughter of Teneniel Djo and Hapan Prince Isolder, two other major characters from *Courtship*. Tenel Ka goes on to play a vital role in all of the major adult novel series from the New Jedi Order to the current series, *Fate of the Jedi*. The *Young Jedi Knights* series also expanded on the role of the Nightsisters with Tamith Kai conspiring to train Nightsisters and other dark siders at the Shadow Academy space station.



the Jedi, the Witches of Dathomir wield the Force using hand gestures and chants. They follow a code written in *The Book of Law*, which is loosely based on the Jedi Code. Yoda had an early encounter with the witches when a Chu'unthor Jedi training vessel crash-landed on the planet centuries after Allya's arrival.

The Nightsisters are an offshoot of the Witches of Dathomir. Former cast-offs from the light-side clans, they banded together to practice a form of witchcraft seething with the dark side and follow *The Book of Shadows*, created by Gethzerion (below), the leader of the Nightsisters. Gethzerion has hopes of turning all of the Witches of Dathomir towards the dark side.



## ZABRAKS, NIGHTBROTHERS, AND THOSE TATTOOS

The concept of the males of Dathomir being subservient to the females, as clearly seen in *The Clone Wars*, has its roots in the EU. In *The Courtship of Princess Leia*, the males were used for slaves and for breeding. Just ask Luke Skywalker, who was clubbed and claimed as a servant upon his arrival on the planet. But *The Clone Wars* establishes the presence of Zabraks on Dathomir (they were previously thought to come from Iridonia). Until then, all the inhabitants of Dathomir were thought to be human. The Zabraks, including Darth Maul (below), regarded Iridonia as their home world. In integrating the existing EU back-story with the new revelations in *The Clone Wars*, it was determined that the original Dathomirians were humans, but that a small group of Zabraks ended up on the planet generations prior to the Clone Wars. They were discovered by the human Nightsisters, who found them genetically compatible and isolated them to a small area of the planet from which the Nightsisters could draw them at their whim. Human-Zabrak hybrids result in females who look near-human with pale skin and no horns, and males with horns and skin-patterns identified as Zabrak. The full-body tattoos covering Darth Maul, originally thought to be linked to the Sith, come from the warrior culture of the Nightbrothers.







With the 1999 release of *The Phantom Menace*, an even greater role for witches in *Star Wars* lore emerged. In creating designs for Sith Lords for the film, George Lucas instructed concept artist Iain McCaig to draw his worst nightmare. When the first version of this "Sith witch" proved too terrifying, Lucas asked him to back off a bit and draw his second worst nightmare, a figure clothed in heavy red robes and stark black and white makeup (left). Ultimately, the horned male character who became Darth Maul filled the role of the Sith Lord, but the "Sith witches" were not forgotten. The Witches of Dathomir's first foray in comics, *Star Wars: Infinity's End* [above] released in fall 2000, brought McCaig's "second worst nightmare" concept art into the Expanded Universe. The art became

the basis for the look of Zalem, the matriarch of a clan of Dathomir witches who cross paths with the Jedi Quinlan Vos. Zalem's followers similarly had pale skin with black tattoos. Ros Lai, the child of Zalem and a Jedi Knight, displays the same

transformative abilities as the early EU witches, though she uses her magic to make herself appear hideous to hide her beauty and true power rather than the other way around. Though Zalem and Ros Lai adhere to the dark side, the comic never specifically calls them



out as Nightsisters. Also released later that year was the *Darth Maul* four-issue comic series featuring a Nightsister-turned-Black Sun bodyguard named Mighella. Oddly enough, Mighella falls while fighting Darth Maul, who we now know comes from her home planet.







The roles of the Witches of Dathomir expanded into video games. The 2003 Massively Multiplayer Online Role-playing Game *Star Wars Galaxies: An Empire Divided* featured Dathomir as a playable planet. It distinguished between the Nightsisters—witches on the planet with ghastly makeup—and the other Witches of Dathomir, who have fairer looks. In 2006, the *Star Wars Empire at War: Forces of Corruption* expansion pack featured Silri, a Nightsister who serves as an enforcer for the criminal mastermind, Tyber Zann. The game also features rancor-riding Nightsisters as mounted units in the game. In conjunction with *The Clone Wars* movie and TV series in 2008, LucasArts released *Star Wars The Clone Wars: Jedi Alliance* for the Nintendo DS focusing on a story that pits the Jedi against Nightsisters, led by Sai Sircu and Yansu Grjak, who ally themselves with Count Dooku. Ros Lai from “Infinity’s End” appears in the game; her look was heavily influenced by the “Sith witch” concept art from *The Phantom Menace*.

*Star Wars* lore is notable for its ability to tell stories across multiple platforms, and the Nightsisters and the Witches of Dathomir have become some of the most iconic creations in the EU across all of them. Starting with the early witches from the 1980s to the proliferation of witches in the novels, comics, video games, and now television, it is clear that witches will continue to play a major role in the *Star Wars* universe for years to come. ☺



## THE FATE OF RATTATAK

One of the more startling revelations from the Savage Opress story arc is that Asajj Ventress is from Dathomir, not Rattatak as previously told in the EU. The scenes of Asajj’s recovery on Dathomir reveal the tie-ins to Ventress’ EU past. We discover that Asajj was not born on Rattatak, but rather she was taken there by raiders after having been given up as an offering by Mother Talzin. Though the Rattataki, a bald, pale-skinned species not unlike Ventress, are still the predominant species on Rattatak in the EU, the series depicts human, Siniteen, and Zabrak inhabitants. Like in the EU, Asajj was befriended by a Jedi named Ky Narec who found himself isolated on the planet. Sensing Asajj’s Force potential, Narec trained Asajj in the Jedi arts, but he fell in battle when their village was attacked by pirates, which is consistent with the previous EU back-story for Asajj.







Zabraks



Iridonia



STAR CRUISER  
CRASH!



Rattatak

Rattataki, others (humans,  
Zabraks, Siniteens)



pirate  
raids



Dathomir

Humans, Zabraks,  
Human-Zabrak hybrids





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# MY STAR WARS

PRODUCER RICK MCCALLUM HAS BEEN ASSOCIATED WITH LUCASFILM SINCE *THE YOUNG INDIANA JONES CHRONICLES* IN 1992. HE WENT ON TO BRING THE REVISED *STAR WARS* SPECIAL EDITIONS TO THE BIG SCREEN IN 1997 AND PRODUCED THE *STAR WARS* PREQUELS OVER THE PAST DECADE. **WORDS: JONATHAN WILKINS**



## When did you first become aware of *Star Wars*?

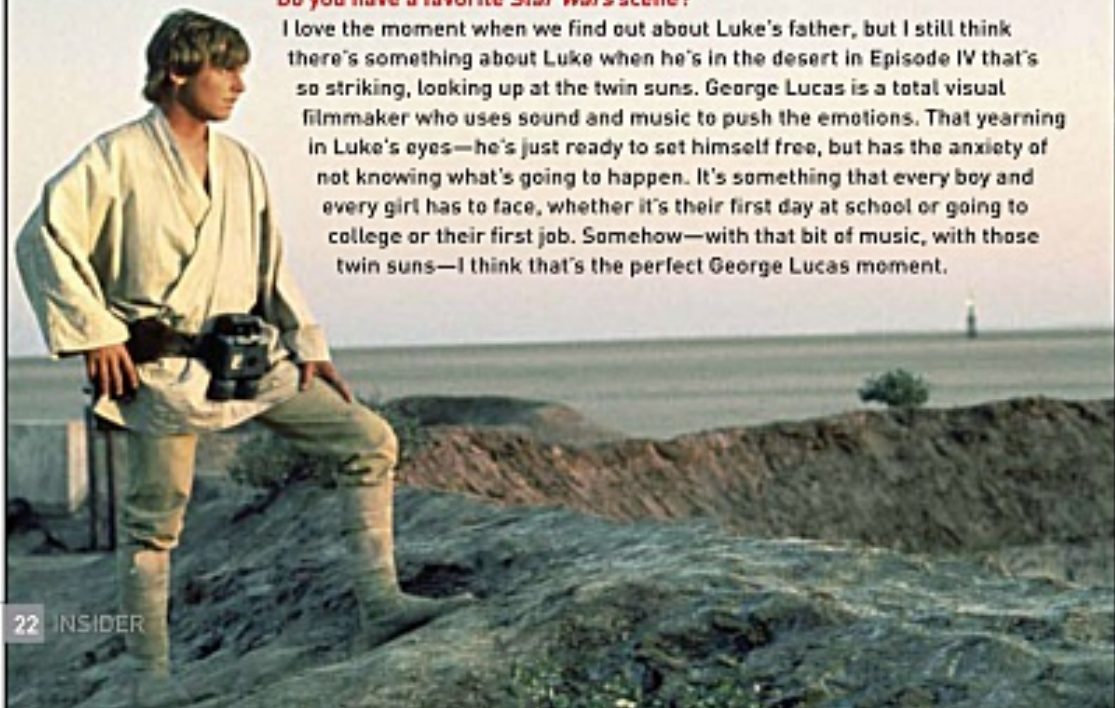
I had just started working in the business. I was doing a film called *Black Sunday* with John Frankenheimer. I'd heard nothing but the worst things about *Star Wars*, because it was legendary [in the business] how they were mixing [sound] 24 hours a day at Warner Hollywood. The trailer had come out, and everyone thought it was the goofiest thing they'd ever seen. Driving home on Westwood Boulevard I saw a theatre where it looked like there had been a fire, because there were literally 1,000 to 2,000 people standing outside. The police were outside! The lines were completely around the block!

## Can you recall the first time you saw *Star Wars* and what you thought at the time?

A friend of mine had seen the 5 p.m. showing. I got home about 7:30 p.m. and he was screaming on the phone [about *Star Wars*]. I met him at 10 p.m. and saw the movie. It was incredible because I had never seen a picture [like that] in terms of sound and visual effects and the sheer boldness of Chewbacca, C-3PO, and R2-D2. The acting, to me, was unbelievably corny in parts and some of the dialogue was ridiculous, but everything else was amazing. I didn't know much about George [Lucas], but I knew he was a young man. To suddenly see someone in their early 30s with this kind of imagination, I was stunned.

## Do you have a favorite *Star Wars* scene?

I love the moment when we find out about Luke's father, but I still think there's something about Luke when he's in the desert in Episode IV that's so striking, looking up at the twin suns. George Lucas is a total visual filmmaker who uses sound and music to push the emotions. That yearning in Luke's eyes—he's just ready to set himself free, but has the anxiety of not knowing what's going to happen. It's something that every boy and every girl has to face, whether it's their first day at school or going to college or their first job. Somehow—with that bit of music, with those twin suns—I think that's the perfect George Lucas moment.

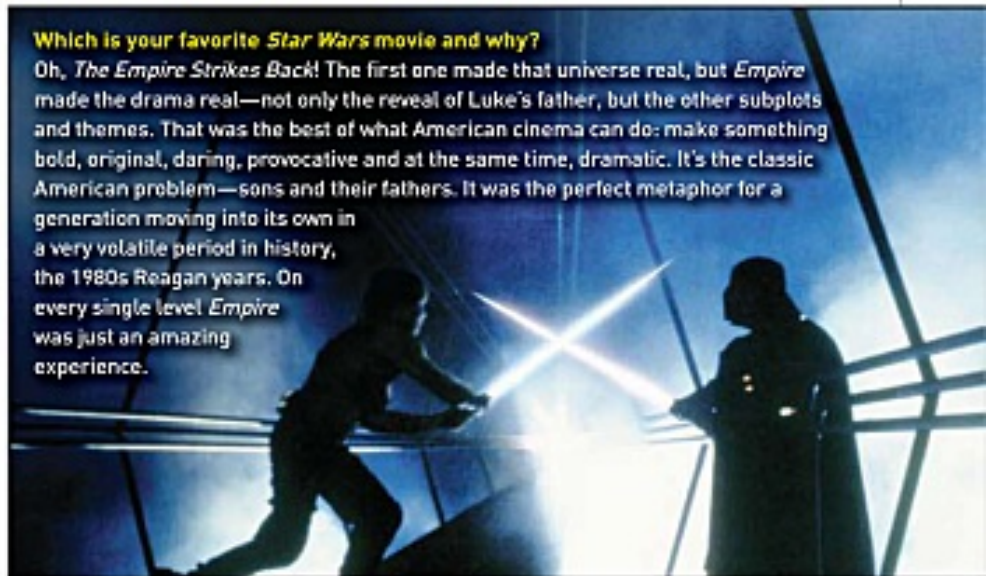






**Which is your favorite *Star Wars* movie and why?**

Oh, *The Empire Strikes Back*! The first one made that universe real, but *Empire* made the drama real—not only the reveal of Luke's father, but the other subplots and themes. That was the best of what American cinema can do: make something bold, original, daring, provocative and at the same time, dramatic. It's the classic American problem—sons and their fathers. It was the perfect metaphor for a generation moving into its own in a very volatile period in history, the 1980s Reagan years. On every single level *Empire* was just an amazing experience.



**Do you have a favorite *Star Wars* toy?**

I love anything to do with R2-D2. I have a media center shaped like Artoo—it can play DVDs and music. I also have an Artoo Deetoo trashcan and an Artoo Deetoo phone. I don't have a lot of *Star Wars* merchandise. I love it, but I have daughters, and as much as they like *Star Wars*, they're not into collecting the action figures. I love Artoo because he does not give up—he's given a mission and nothing is going to stop him. Of course I love Anakin, because his fall to the dark side is essentially a biography for all producers!



**Tell me a surprising fact about yourself that fans won't know...**  
I am your father. That's the only one I can give you!

**EXPANDED**

Read our in-depth interview with Rick McCallum in the *Star Wars Insider Interview Special* in stores now!

**UNIVERSE**



# THE HUNT FOR ENDOR'S FOREST MOON

SEARCHING FOR A LONG 'LOST' LOCATION FROM *RETURN OF THE JEDI* TURNED INTO AN EPIC QUEST FOR *STAR WARS* FAN BRANDON ALINGER.

**E**xotic locations are a key element in all of the *Star Wars* films. That's not surprising, given the intimidating task of bringing to life a galaxy far, far away on the planet right here. While both *A New Hope* and *The Empire Strikes Back* featured major sequences shot on foreign locations, *Return of the Jedi* was the only one of the original films to conduct principal location photography in the United States.

*Jedi* required a visit to the familiar world of Tatooine, previously represented by Tunisia, and the introduction of a new world—the Forest Moon of Endor. Suitable locations for both were eventually found within the

borders of Lucasfilm's home state of California. The dunes of Buttercup Valley stood in for Tatooine and the ancient redwood trees of Smith River providing the backdrop for Endor.

Avid fans have been visiting the locations used in all of the *Star Wars* films for many

years, and their visits have been well documented. Though the locations in Buttercup Valley, Death Valley, Finse, Guatemala, and Tunisia have been identified, screen-matched, and documented for posterity using GPS co-ordinates, one significant location has remained elusive: the Smith River redwood forest used for one of *Jedi*'s major action sequences—the battle at the shield generator bunker.

**"One significant location has proven elusive: the Smith River redwood forest used for one of *Jedi*'s major action sequences."**

was one of the reasons property owners allowed it to be used for filming; *Jedi* couldn't shoot in a national park as the special effects used for explosions might have damaged the surrounding trees.

While this could imply the location no longer exists as it appears on film,

*Jedi*'s official publicity materials stated only that the bunker set was built on private land scheduled to be cleared of trees, or "logged," at the conclusion of filming. That the site was slated for logging



fans have always felt that the bunker location had to exist in some form. If all of the *Star Wars* locations could be found in Norway and Tunisia, then it should be possible to locate one so close to home as well. That's why in 2003—after spending two days hiking through Buttercup Valley—I headed north to Smith River, California for the first time in search of the bunker's location.





The bunker set built into the forest circa 1982...



...and as it looks now, nearly 30 years later!

**"As I ventured into the woods for the first time, I realized that finding the site would be far more difficult than I had imagined."**

## BATTLE FIELD

On the flight to nearby Crescent City airport, I thought of the *Blue Harvest* production crew 21 years earlier. After associate producer Miki Herman located the plot of land with assistance from local resident Lenny Fike, extensive work had to be carried out in preparation for the shoot. The grounds were dressed

following production designer Norman Reynolds' specs, using numerous ferns and specialized plants brought in by a group of local groundskeepers who dubbed themselves the "Fern Bros." The bunker itself was constructed and trails that led to the site from several directions cleared. While the main unit shot at the bunker location for only four days from May 5 to May 8, 1982, a second

unit led by first assistant director David Tomblin shot battle sequences without the principal cast for another week, wrapping on May 18, 1982.

Upon reaching Smith River, I contacted a number of local residents who worked on the production and who gave additional information about the site I was seeking. They showed me the trail into the area of dense redwoods where



production took place and gave me a general description of where the bunker set had been constructed. Finding the site was far more difficult than I had imagined. The logging process that has been going on in this area has been extremely destructive, leaving behind a mess of forest debris and secondary growth that has dramatically changed the area's landscape. On the positive side, the process of logging the redwoods does not involve removing the stumps, since they are so massive and deeply entrenched in the soil. They are simply cut off at the base and the trees are hauled away, leaving the bottoms of redwoods throughout the area. I spent many hours exploring the forest that first day, hoping to find a collection of tree stumps that could be matched to Jedi reference photos, but was unsuccessful. Several years later I located an aerial photograph of the region taken in 1982 and realized that the trails I had followed on this first trip did not exist at the time of production. I wasn't even close!

Two years later I returned to Smith River. This time, I was accompanied by fellow *Star Wars* enthusiast and location-hunter Gus Lopez. Gus and I had met another fan who had original art department plans for the bunker site used by the production team in 1982. These documents showed the bunker location in extreme detail—every tree stump and footpath. Sadly, they did not show its location in relation to the main roads in the area. Armed with these plans and satellite images of the area, we marked off a few spots we felt were possibilities and again ventured into the

Production maps of the area provided valuable clues as to the exact locations used in the movie.

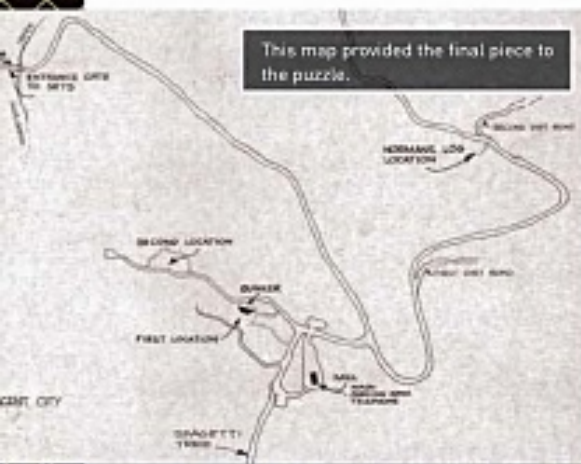


**“The location was lost forever, unless we could find the original map that showed the specific site in relation to major roads.”**

redwood forest. We even managed to convince a Smith River resident who worked on the film to accompany us. Even with three of us on the hunt, we were still unsuccessful and felt discouraged by how much the area had changed over the preceding decades.

## BUNKER QUEST

In 2007 I relocated to California and again felt the urge to find the lost Endor bunker location. Extensive searching with Google led me to a company that sells aerial photographs taken all over the United States throughout the 20th century. As luck would have it, the company had a shot taken in August 1983 of the Smith River area, approximately 15 months after *Jedi*'s production. This image offered new clues, and showed us what roads and paths existed in 1983. In 2008, Gus Lopez and I ventured to Smith River again, this time accompanied by another individual who worked on the film. And once again we were







The slope on which the bunker was built as it looks now.



The location as it appears in the movie, and from a different angle, below.



unsuccessful. At this point, I was convinced the location was lost forever, unless we could find a copy of the original location map that showed the specific site in relation to major roads in the area.

I had been looking for such a map for years, and a number of key individuals from *Jedi's* production that I was in touch with had kindly spent time looking through their records for a copy. A break finally came last year when one of the location managers contacted me with exciting news: The original location map had been found!

The original location map was the final piece of puzzle and it confirmed the exact route from the main road to the site where the bunker was built. I overlayed this onto aerial photographs of the area as it currently exists and determined the approximate bunker location within minutes. In addition to the bunker, the map showed the other locations in the same region that were used for other small sequences in the shoot. "Heartshape" (a location named for a tree shaped like a heart) was used to shoot what the script called "Biker Lunch" where Han Solo first encounters biker scouts; "Norman's Log" (named after production designer Norman Reynolds) was used to shoot the Ewoks walking across a bridge built of a fallen log; and "Spaghetti Tree," which was used for several short scenes, including Luke cutting the vanes off the speeder bike, the heroes arriving on Endor, and Han, Luke, and Leia looking over a ridge at the biker scouts.

In May 2010 we went to Smith River again, for a fourth and hopefully final attempt to find the bunker location. The location map showed us the specific area where the set was built, and the plans we had included identifying characteristics like specific trees and grades of the hillside. The major identifiers that marked the location were the massive stumps from the redwoods that stood at either side of the bunker and the flat area in front of them where the showdown between the Rebels and Imperials

took place. Locating the site still took some effort, as the 25-year-old secondary growth trees that stand today are over 30 feet high and quite dense. Nonetheless, with the wealth of information we now had, we were able to conclusively identify the location almost immediately. The telltale tree stumps were all there in the same formation as in photos and on the plans. The area in front of them was flat enough to shoot a battle scene, and beyond that the grade was very steep and dropped off quickly.



## FILMING LOCATIONS

The book, *The Making of Return of the Jedi* describes Jim's as Harrison Ford's favorite eating spot while he stayed in Smith River. The restaurant changed hands several years after the filming, and is today a China Hut restaurant.



The Ship Ashore motel (this picture and left) is where the key cast and crew stayed during the production and is only a few miles north of the filming location.

## HISTORIC SITE

We spent several hours at the site, documenting the location and searching around for any traces of the production that had taken place there 28 years ago. As I learned from my trips to other *Star Wars* locations, local clean-up crews hired by the production did not always remove everything thoroughly, and I often found small bits of set decoration. At the bunker site we found only pieces of compressed particle board, which may or may not have been part of the film set. The logging process was so destructive that any set evidence that might have remained is now long gone or even buried. We spent several hours looking at our reference photographs and thinking of all the key people who had been on this same ground: George Lucas, Howard Kazanjian, Richard Marquand, Robert Watts, the key members of the *Jedi* team, and the crew that worked with them. Today, no one passing by would recognize the area or realize its role in cinema history.

Satisfied with our bunker find, we

**"It was extremely satisfying to find this 'lost' location, especially after so many failed attempts. Today, no one passing by would realize its role in cinema history."**

spent some time exploring other sites marked on the overall location map such as "Norman's Log," but with less reference material available due to the limited screen time, we were unable to make any definitive new discoveries.

It was extremely satisfying to finally find this "lost" location, especially after so many failed attempts. Even without the trees that appeared in *Jedi*, the location is still beautiful, even otherworldly. It's easy to see why the production team chose it. We spent the remainder of the day visiting other *Jedi* sites in Smith River and Crescent City, such as the Ship Ashore Motel where principal cast and

crew stayed; a warehouse used by the production to house props and equipment; the tackle shop where Miki Herman first met Lenny Fike, who helped the production company secure use of the land, and finally the China Hut restaurant—formerly Jim's—described in *The Making of Return of the Jedi* as being Harrison Ford's favorite eatery while filming.

All of these places, and of course the filming location itself, are completely anonymous to casual passers-by, but for die-hard *Star Wars* fan they played a small, but significant role in bringing one of the greatest stories ever told to celluloid. 🍷



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# STAR RETRO WARS

## A GALAXY OF ICE CREAM

"MAY THE FROST BE WITH YOU" AS *STAR WARS INSIDER* EXPLORES THE VARIOUS IMAGINATIVE ICE CREAM PRODUCT SPIN-OFFS FROM THE *STAR WARS* MOVIES. HURRY BEFORE THEY MELT! WORDS AND PICTURES: GUS LOPEZ

**S**tar Wars ice cream promotions have been popular during every film release, from *A New Hope* to *Revenge of the Sith*.

1) Streets issued *Star Wars*-themed pops in Australia with brightly-colored artwork unique to their packaging. The boxes show multicolored "ice treats" flying through space alongside a fleet of X-wings. The premiums consisted of small cardboard cut-outs of *Star Wars* characters printed on the reverse.



2) In neighboring New Zealand, Tip Top bundled *Star Wars* stickers with their "R2-D2 Space Ice" bars. This set of 15 stickers features six screen images from *A New Hope* and nine portfolio images from Ralph McQuarrie's groundbreaking concept artwork for *Star Wars*, a key attraction for many fans.

3) Also for *A New Hope*, Lyons Maid in the United Kingdom created six different *Star Wars* wrappers for their appetizing "chocolate iced lolly with chocolate-flavoured coating and sugar balls." Yum! The backs of the wrappers featured images of different *Star Wars* characters: C-3PO, Chewbacca, Darth Vader, R2-D2, a stormtrooper, and a Tusken Raider.

4) When *The Empire Strikes Back* hit theaters in 1980, the prior licensees continued their ice cream-related concepts from the first film. In Australia, Streets produced ice treats in boxes with *The Empire Strikes Back* artwork and cardboard cut-outs for new characters from the film such as Yoda and Boba Fett.







5] Lyons Maid continued its series of "ice lolly" wrappers in a similar style as the previous release, but with updated "Vader in flames" imagery from *The Empire Strikes Back*. The six new wrappers consisted of Boba Fett, Darth Vader, Lando Calrissian, Princess Leia, Yoda, and a tauntaun. Although Luke appears riding the tauntaun, this beast of burden gets full billing on the wrapper with no mention of Luke, snubbing Luke for both Lyons Maid film promotions!

6] For *Return of the Jedi*, Australian licensee Peters sold ice lollies in various wrappers, one with Vader hovering over the film logo and another with Princess Leia on pineapple "ice pole" wrappers.



7] Frigo in Spain issued one of the most unusual *Star Wars* ice cream promotions for the *Star Wars* Special Editions. Although the wrappers contained custom branded artwork with Vader, TIE fighters, the *Millennium Falcon*, and the Death Star, the major draw was the set of 18 different multi-colored ice pop sticks for each ice cream bar. These sticks have striking character and vehicle artwork made especially for the promotion. For ice cream collectibles, the distinction between packaging and premium can get blurred, as was the case with ice pop sticks and wrappers. The rule of thumb for food collecting is simple: if the item says *Star Wars*, save it!

8] Ice cream promotions were also in full swing for the prequel trilogy. Walls sold battle droid pops throughout the world, and for *Attack of the Clones*, Eskimo produced *Star Wars* ice cream bars for the Japanese market.

9] For *Revenge of the Sith*, Masterfoods sold M&M's ice cream sandwiches (light side) and ice cream cones (dark side) in six-pack boxes in conjunction with the massive M&M's promotion for the movie.

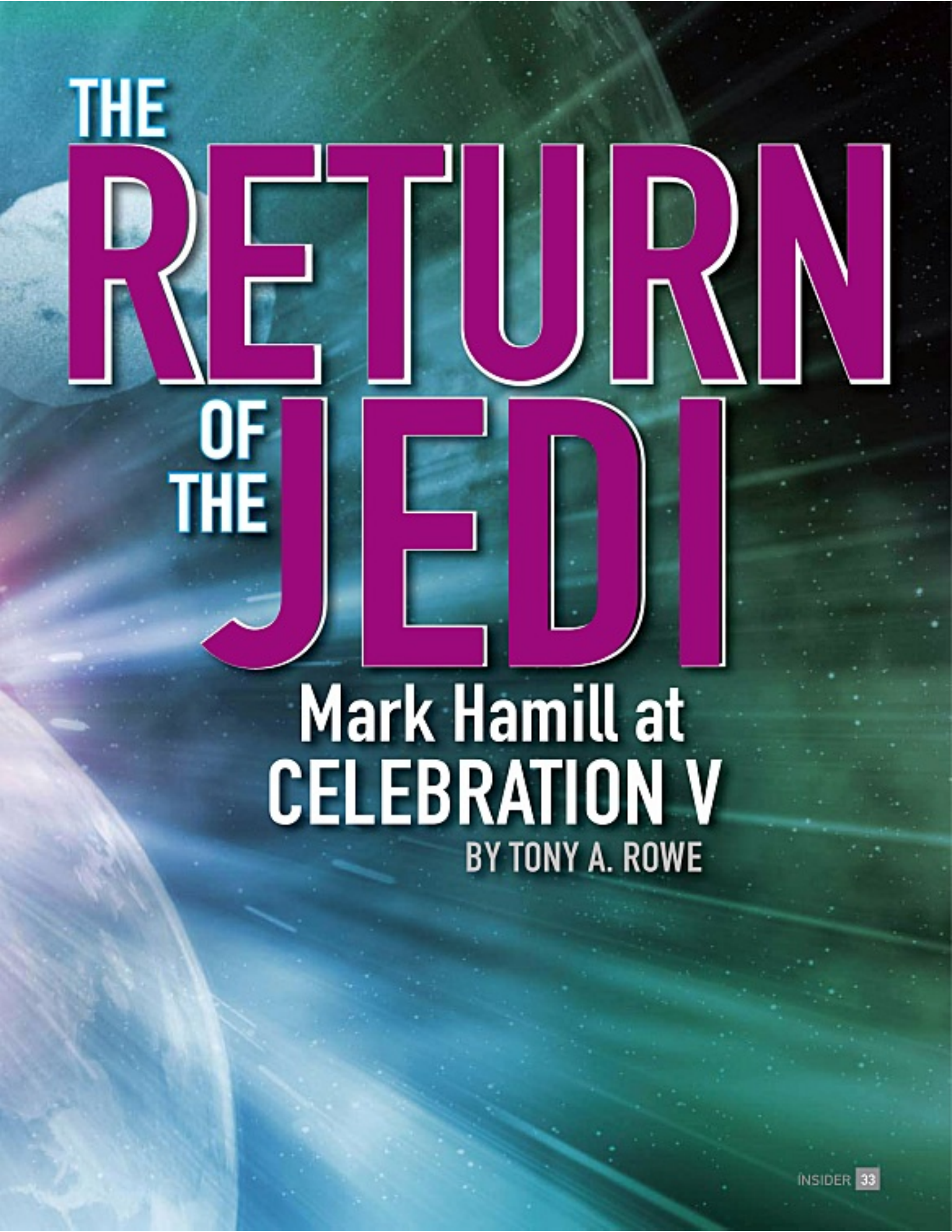
10] Kids who bought Wells Bunny ice cream bars from their local ice cream truck during the summer of 2005 could get lightsaber "bomb pops" and Darth Vader popsicles with fear-inspiring "sour cherry bubble gum eyes."









The background of the page is a vibrant, abstract representation of a Star Wars scene. It features a deep blue and purple color palette with streaks of light and energy, suggesting a space battle or a high-speed chase. A large, glowing planet or moon is visible on the left side, partially obscured by the text. The overall effect is dynamic and cinematic.

# THE RETURN OF THE JEDI

Mark Hamill at  
**CELEBRATION V**

BY TONY A. ROWE



A few thousand lucky guests had the rare opportunity to see Mark Hamill live at *Star Wars Celebration V* in Orlando, Florida. Hamill played the role of Luke Skywalker and counts himself as one of the first *Star Wars* fans. When moderator Jay Laga'aia (Captain Typho) brought him onto the stage, the thrilled audience welcomed him with a standing ovation.

"I am overwhelmed by this response," Hamill began. "I know there are fans but I think you guys are UPFs: the Ultra-Passionate Fans. You, like me, are on the inside looking out. All those other people who don't get it? Those are the 'civilians.' I feel that way being a comic book fan."

Hamill traces his fandom back to being the middle child of seven in a military family. "My father was in the Navy so we moved from coast to coast to coast. Maybe what I needed was attention. The first things that I remember loving were the comic strips that came to my doorstep every day. I learned to read from [those] strips. I loved



**Above:** Hamill meets Hammer horror legend Peter Cushing on the *Star Wars* set.

**Below:** Dreaming of adventure in a scene from *A New Hope*.

to draw and idolized [*Peanuts* creator] Charles M. Schulz.

"Later, I loved the Universal horror films that were, of course, banned in our house. I was told, 'You're not seeing that stuff,' and that just made me want to watch even more. You might as well buy me the ticket and drive me to the theater when you say that. I learned that as a parent; you can't be too strict.

"I loved *Frankenstein* with Boris Karloff, *The Wolf Man*, Bela Lugosi as *Dracula*, and Christopher Lee and Peter Cushing in the Hammer films. *King Kong* is probably still my all-time favorite movie."

The young Hamill built model kits of movie creatures and studied *Famous Monsters of Filmland* magazine for behind-the-scenes secrets. "The issue that told you







I found out that both Alec Guinness and Peter Cushing were going to be in [Star Wars], I was just beside myself. I remember reading the script and thinking, 'Darn, I'm not in any scene with Peter Cushing!'

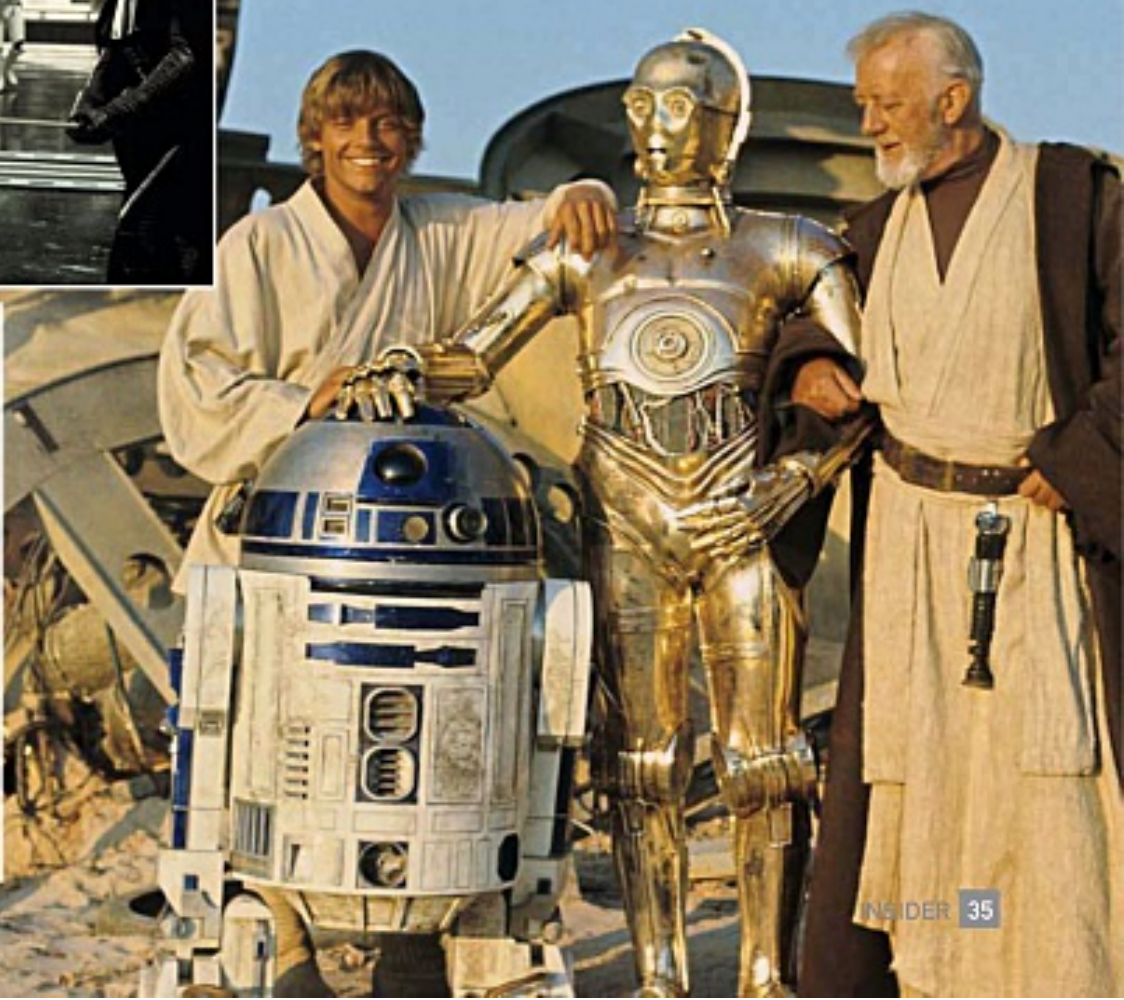
"I was terrified to meet Sir Alec Guinness for the first time." The two met when the Star Wars crew all flew to London for preproduction work. Guinness invited him to lunch. "I couldn't believe it. I went to a restaurant in London to meet him and thought, 'If I open my mouth, I'm going to cry like a little girl.' I couldn't breathe. I kept calling him Sir Alec and he just finally got fed up with it. At one point he sort of tapped my face to get my attention, twice lovingly, and the third time a little too hard for comfort. He stated, 'I want to be known by my name, not my accolade.' I replied, 'Well, what



**"I THOUGHT 'IF I OPEN MY MOUTH I'M GOING TO CRY LIKE A LITTLE GIRL'"**

how they did the stop-motion animation [for *King Kong*] was fascinating to me. I wanted to let it be magic, yet I couldn't stop reading how it was done. I have reservations about making-of documentaries because I like [movies] to be magic. When you see how they are filmed, it's like a magician revealing his greatest secrets. You want to know but when you learn, it's kind of disappointing."

Fandom runs deep in the Hamill family. "My Mom was a huge Alec Guinness fan. She took me to see *The Ladykillers*, *The Lavender Hill Mob*, and *The Horse's Mouth*. When







do you want me to call you, Big Al?' That made him laugh. One of the things I learned about Sir Alec—see? I can't help myself—was that he had a great sense of humor. He loved people who were not pretentious and were comfortable with who they were.

"He was more proud of the Oscar nomination for his screenplay of *The Horse's Mouth* than he was for winning [the Academy Award for Best Actor] for *The Bridge on the River Kwai*. It was out of his realm; it was unexpected that he could be a screenwriter as well. I kept asking him about his career but he would say, 'No, no. I want to hear about your career.' I thought, *You want to hear about a dog food commercial, a soap opera, and a TV series that got canceled after four episodes?*"

During production on the first film, Hamill found himself in a friendly rivalry with Harrison Ford that closely mirrored the one between Luke and Han Solo. "As actors, you are paid to really relate to whatever [their part] is. It isn't surprising that people fall in love with their co-stars and these affairs happen and marriages break up. It's a blurry

Above: I'm ready to be a Jedi! Hamill prepares to shoot Luke's arrival on Dagobah.



## TATOOINE TEEN CLUB

Hamill's thoughts on the Biggs Darklighter scenes deleted from *A New Hope* couldn't quite fit into the time restrictions of a convention panel. *Star Wars Insider* brings you the rest of the story: Biggs (Garrick Hagon) pulls Luke aside at Tosche Station (the "teen club," as Hamill calls it), revealing his plan to desert the Imperial Academy and join the Rebel Alliance. Luke is shocked, planting the first seeds of rebellion in Luke's naive mind. The scene also lends emotional strength to Biggs's sacrifice to protect Luke from Darth Vader, giving the film a "World War II 'Let's do it for Johnny' kind of moment," as Hamill puts it.

line and you really start believing it." Ford and Hamill began jockeying for Carrie Fisher's attention, "not so much to make Carrie our girlfriend, but just to be cool around her or be funnier than the other guy. You can imagine my shock when I found out our status as siblings. It's like one of those 'good news, bad news' jokes. The good news is that there is an attractive woman in this universe; the bad news is that she's your sister. I remember asking George, 'Where are all the women in this universe?'"

While *A New Hope* remains his favorite film of the original trilogy, he states, "I love them all for different reasons. *Empire* was always the most surprising, the most challenging, and the



most thought-provoking. The character of Yoda was such a revelation to me. He's really like Alec Guinness as a toad. You have all the depth and nuance and complexity of a character and Luke, like the audience, dismisses him because of how he looks. 'Get out of here; I'm going to eat my space sticks.' Of course, I've now become a lifelong Muppets fan."

To prepare for the lightsaber dueling scenes in *Empire*, Hamill endured a training regimen of fencing, gymnastics, and martial arts. "That was the most physically challenging of the three [films]. It's like going to work and being beaten up for 12 hours. I would come home with bruises on my body that looked like a relief map of Venezuela. Bob Anderson, an Olympic fencing champion, was doing the sword fighting for David [Prowse]. He made me look much better than I was. You learn the



Above, and right: Hamill leaps into action as Luke Skywalker. Below: *The Empire Strikes Back* director Irvin Kershner talks him through the wampa attack sequence.



routine as if it were choreographed. When you make mistakes, somebody that skilled can make your mistakes look purposeful."

Mark and his wife Marilou have a very special memory of the filming of *Empire*: the birth of their first son, Nathan. "We were [staying] at the house where A. A. Milne wrote *Winnie-the-Pooh*. This was also the place where we lost Brian Jones of The Rolling Stones, so it had great historical significance." Marilou went into labor and Mark escorted her to the hospital. Nathan was born in the "wee, small hours." Both mother and child were healthy and fine but in need of a rest.

Mark went to the house for a nap and planned to return to the hospital in









the morning. "I get this phone call saying, 'Mark, we just need one shot from you today.'" So Hamill, a team player even on his day off, went in to shoot a fateful scene of Luke attacking an Imperial Walker. "They said, 'Run toward the camera, look over your shoulder, get a shot off with your gun, and jump as far as you can.'" A boom microphone operator mentioned to him, "I'm surprised we brought you in for a gorilla-smoking-a-pipe shot." Hamill, certain that he misheard the operator, asked him for an explanation. "When you've got the jumpsuit on and the helmet with goggles on and you're about the size of your thumb on a big, wide frame, then it could be anybody in that shot; it could be a gorilla smoking a pipe." Hamill recalls, "I did the shot like they told me and jumped as far as I could toward the camera. When I landed, I sprained my thumb." Because of the injury, Hamill could not hold a lightsaber properly and many of the dueling scenes were postponed for several weeks until his thumb healed.

Laga'aia asked Hamill if he thought *Star Wars* would be such a huge hit when he read the first script. "Can you imagine sitting down



From top: Han, Luke, and Leia get ready to steal some speeder bikes; Shooting the chase in the safe confines of the studio; *Return of the Jedi* director Richard Marquand and Hamill prepare a scene.

to read the screenplay to what was then called, *The Adventures of Luke Starkiller*, as taken from *The Journal of the Whills*, *Saga I: The Star Wars*? I thought, 'Boy, they have to work on this title.' I started reading the script and I couldn't believe my eyes.

"I predicted that it would be bigger than *Planet of the Apes*, and I mean the one with Charlton Heston. Even if it tanked at the box office, it had 'cult classic' written all over it. It seemed to me that most science fiction was so serious up until that time. I said it's like the *Little Rascals* in outer space. It has its serious side, no question about it. It was wonderful the way they used the Force to appeal to people's spirituality without making them uncomfortable by talking about religion.

"You have a farm boy, a princess, a cynical space pirate, and a wizard. To me, it is much more like fairy tales and fables than it is science fiction. If we were traveling in horse-drawn carriages, it could be set in medieval times." ☺





# MAY THE FARCE BE WITH HIM!

## THE DAILY SHOW'S JON STEWART TALKS *STAR WARS*!

**A**ccclaimed satirist and *The Daily Show* host Jon Stewart interviewed George Lucas at this year's Celebration V event in Florida. Before sitting down with Lucas and thousands of eager *Star Wars* fans, Stewart talked to the media. *Star Wars Insider* presents the highlights.

**Were you a big *Star Wars* fan? What inspired you to come to this event?**  
When *Star Wars* first came out, I was a little older [than most fans], but now that I have kids, I've revisited it and re-experienced it, and seen it through their eyes. I had an opportunity to meet George [Lucas] about a year ago, so it came from that.

**What kind of *Star Wars* fan are you?**  
I'm not sure. What are the descriptions of fans? Is it like, psychotic fan, or crazy good fan? I appreciate it for what it is, but there's no mythology around it for me. I understand its origins through George's mind and the way he executed it. I appreciate it on a viewing level, on a production level, as someone who has to

translate the ideas of narrative and synthesize storylines on a daily basis. I understand the difficulty of that. What must it be like to walk into a room where 50 people have put together working R2-D2 models, but 30 years ago you were just trying to tell a story? I respect him for the technical execution of it, as well as appreciating it story-wise.

**What questions do you plan to ask George?**  
How easy is it to turn to the dark side? Will I? Can I get a midi-chlorian test? What happened last night at the Hoth ice bar? How many younglings will be born from this convention? That kind of thing.

**There have been rumors of a big announcement—what do you think it could be?**

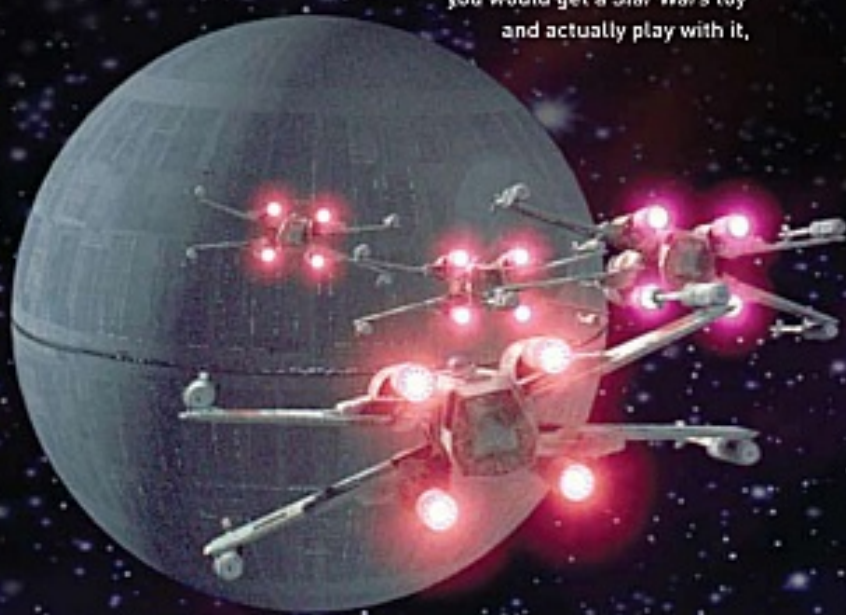
I'd like the big announcement to be that there's to be a seventh movie, and an eighth. A prequel and an epilogue. I just want them to keep it going as long as they can, to the point where John Stamos is Yoda.

For me, I like to see things that people haven't seen before and don't have access to. I like things that make you go, "Hey, remember that from 1981? Nobody remembers it now!"

**You grew up with *Star Wars*.**

**What does it mean to you?**

That was back in the day when you would get a *Star Wars* toy and actually play with it,







**"It must be daunting to see something that you've created be reinterpreted by so many people and mean so much to them."**

as opposed to preserve it in plastic and nail it to your wall. When my kids started to get into it, that's when I revisited it. What's nice about it for me is it's a great morality tale, which is great for teaching your kids right from wrong. Basically I just let the movies raise them, and I go and play golf.

**Have you had a chance to walk around the floor of the convention yet?**

Yeah, I've had a chance to try and figure out why the Belgians keep building giant spaceships. I just keep running into Belgians that have built spaceships. "That's a full-size TIE fighter!" "Yes, yes, yes." "How'd you get that



here?" "Oh, shipped it." Belgians are very crafty.

**Who in *Star Wars* do you think would be best to present *The Daily Show*?**  
Sadly, Jar Jar. That's the level that we write to, so he'd probably be best.

**What are your feelings on Jar Jar?**  
That's funny. I told George this. My son told me, "My favorite *Star Wars* movie is *The Phantom Menace*." I said, "No, it's not." But he's sticking with it. Now he's into *The Empire Strikes Back*, because we watched that four times before we came down here.

**"Now that I have kids, I've revisited *Star Wars* and re-experienced it and seen it through their eyes."**



Somewhere in the universe this could all be happening: Jar Jar Binks prepares to satirize Senator Palpatine from Naboo!



**How do you think George copes with all the fan worship?**

It's probably daunting for somebody to have created something of this magnitude that has a life of its own. To put out your storytelling and see what it's become—it's amazing. I think if I were ever at a *Daily Show* convention... it must be daunting to see something that you've created be reinterpreted by so many people and mean so much to them.

**What's the one thing that you're just dying to ask George Lucas, even if it makes him uncomfortable?**

Is there anything under that beard? Or, if you shave it, are you gone? Will you disappear at that point? Will your head just be gone? I may toss that out there. The truth of the matter is, in the spirit of this event, I'm not really going to be asking him anything [controversial]. I'm going to ask him questions that we got from fans [online], because I feel I'm just a conduit through which the fans can have a relationship with him. I'll follow up, and I'll add different questions, but this really is about relating the fan questions to him, not so much from me.

George Lucas presents Jon Stewart with a personalized *Star Wars* action figure! Photo: Albert L. Ortega



**In 1977, George held onto the merchandising rights for *Star Wars*...**

Yeah, that was such a mistake! [Laughs]

**...in hopes of selling a couple of T-shirts. Do you think he'll ever retire from *Star Wars*?**

I hope he does, eventually. I think that he had a 50-year plan. He's around where he wanted to be 30 years in. A couple more Ewok plushes sold, and I think he'll make it. That's when this thing goes into the black. 🍷





# STAR WARS INSIDER

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# MOVIE FRAME TO COMIC

## PARTICIPANTS:

Artist Howard Chaykin  
Editor Roy Thomas  
Writer-director George Lucas  
Marketing and merchandising  
vice president Charley Lippincott

BE A FLY ON THE WALL AS GEORGE LUCAS CHATS WITH ARTIST HOWARD CHAYKIN AND EDITOR ROY THOMAS ABOUT ADAPTING HIS MOVIE TO THE FOUR-COLOR PAGE.  
WORDS: J. W. RINZLER

**O**n July 27, 1976, just 11 days after *Star Wars* wrapped principal photography, writer-director George Lucas met with comic book artist Howard Chaykin and Marvel comic book editor Roy Thomas. Their goal: begin a collaboration that would result in the very first comic books based on *Star Wars*.

The trio of Lucas, Chaykin, and Thomas had been brought together by Charley Lippincott, Lucasfilm's marketing and merchandising vice president. He had already hired Chaykin to illustrate a *Star Wars* poster that was sold at sci-fi and comic conventions in advance of the film's release.

At this point in the making of the film, barely a single special effects shot had been completed by Industrial Light & Magic.

Twentieth Century-Fox, the studio that was financing *Star Wars*, entertained little hope of making its money back and was actually trying to divest itself of the movie. Even Lucas was feeling very depressed about his space fantasy—the shoot had been a horrible experience. So, all things considered, it was a minor miracle that Lippincott had managed to score a contract with Marvel—a premiere comic book publisher—to adapt Lucas' script into a six-book series. Three of those six were scheduled to appear on newsstands before the film's release in order to heighten comic book fan awareness.

For years, the transcript of this key conversation lay buried in a box in the Lucasfilm Archives. *Star Wars Insider* presents highlights of this discussion for the very first time.





# FRAME:

THE GENESIS OF  
THE STAR WARS  
COMIC BOOK!



This page: Howard Chaykin's take on the Star Wars heroes. Previous page: The first four issues of the adaptation, three of which hit stores before the movie was released.



George Lucas: Well, I think this is just primarily to meet you. I'm a big fan of yours.

Howard Chaykin: Thank you. It's nice to be accepted.

Lucas: [I've] got a lot of your stuff. Especially your *Cody Starbuck* [a swashbuckling space pirate, whose comic book adventures began in *Star Reach* #1, 1974]. About halfway through [creating *Star Wars*], I discovered *Cody Starbuck* and it's great. That's what I like. It's fun. I like the style.

Chaykin: I could do with it whatever I wanted to do. I'm looking forward to getting started on this thing.

Lucas: What do we want to out of this, Charley?

Charley Lippincott: We're going to talk mainly about visual stuff. Have you thought anything about the visual style of the book?

Chaykin: Not to any great extent. My only reasons for wanting it to be a black-and-white comic book were that reproduction was getting to the point where



Ben "Obi-Wan" Kenobi prepares to meet his destiny. Above: The dramatic opening page of the *Star Wars* comic book adaptation.

black-and-white is best. I could see why you want it in color, of course.

Lippincott: I think it's Marvel, too.

We've talked about it back and forth.

Chaykin: All reproduction in comics is incredibly inconsistent, but it's less inconsistent in black-and-white. For the kind of comic book it's going to be, I think color would probably be best. I'll do it in a fairly illustrative style and we'll see how the first one runs. I still want to keep it very simple. You're going to have to bold it up a little bit, because the fine line just isn't reproducing.

I'm still trying to figure out how I'm going to do the laser swords

[lightsabers]. I have no idea. I think I'll just have to get down and do it, mess it up a couple of times before I get it right. It might have to be done with color.

Lucas: That'll be great. We're looking forward to it—our wonderful adventure in comics. We all hope. It'll be interesting to see how it goes with the movie.

Chaykin: Are there going to be any problems with likenesses?

Lucas: Well, I don't know. That's another thing. How do you feel about that? Do you feel comfortable with attempting likenesses or would you rather avoid that completely?





Chaykin: Are any of your actors going to be—?

Lucas: No, no problems.

Chaykin: Okay, because that's come up often. I'm going to attempt likenesses, only a simplified likeness. I mean over a single book, I could probably do it; over six issues, it's going to be a royal pain.... Simply because no matter how many photographs you give me—you could give me tons—and it still wouldn't be enough, because there are just so many shots of heads.

I feel that kid who plays Luke [Mark Hamill] is a little soft in the face, so I'm going to harden him up a little bit. He's got a great cleft and that's fine, but he looks like he's 16. It'll make him more heroic in the picture. Han Solo is perfect. He looks like I drew him. He looks a mercenary hero—he looks like Starbuck. Alec Guinness is no problem, he reeks character. Chewbacca will be no

## LUCAS: THE FIRST COUPLE OF ISSUES YOU'RE GOING TO HAVE TO SKIP ALONG MERRILY!



problem. Same thing is true of Darth Vader. Darth Vader is a comic book character. He looks like a comic book character—Doctor Doom.

I will need considerable material on the hardware. I've got all the material I need on the guns. I need plenty of material on the X-fighters and the Y-fighters, much more than I have now, if there is any available. Lippincott: I've got color prints of the models, of the X-wing and the Y-wing. Chaykin: And I need the interiors on the Death Star. I have absolutely no idea what it looks like.

Lippincott: That's a problem. There are no good shots.

Chaykin: I need the interior cockpit shots and stuff like that, also some color guide. I had no idea what color to use for Han Solo's outfit, his hair; the Princess; I suspected Luke was blond, but it could have been

sandy hair. Various things like that. My only key was the paintings [by Ralph McQuarrie]. I'm glad I don't have to get started yet.



NEITHER HE NOR THE DISTRACTED TROOPERS HAVE SEEN FIVE FORMS RACING TOWARD THE CAPTURED STARSHIP...





Darth Vader, who Chaykin felt resembled Doctor Doom, makes his presence felt!

DARTH VADER, DARK LORD OF THE SITH, TIGHTENS HIS FINGERS ON THE REBEL OFFICER'S THROAT.

BUT, HE STILL RECEIVES NO ANSWER...

I just don't want to fake anything. Lippincott: If you wanted stuff that was color-keyed—

Chaykin: Well, I won't have to color the books. The first issue isn't due on the stands until February [1977] and that means they're due [for completion by] December.

By then, I hope to have all the books penciled, at least, and most of it inked. I hope to have the whole bunch finished by December or January. So that's cool. So I can spend January coloring six comics. So that's no rush on that. Lippincott: Where's Roy?

Chaykin: Are you sure he knows he's supposed to be

here? I'd like to have him read that script, and break it down for me.

## LIPPINCOTT: SOME PEOPLE IN THIS TOWN STILL THINK IT'S THE BATTLE BETWEEN STARS AT ONE STUDIO AND STARS AT ANOTHER.

Lippincott: But he needs a new script. That's another reason for coming over here today. He mislaid the script I sent him. [To Lucas] Are there any changes now since that script [the fifth draft, or shooting script]? Lucas: A little bit of ad-lib went on.

Chaykin: It's going to be a lot of fun to do. There's a lot of material to work with.

Lippincott: If you want to look at footage tomorrow, we can do it in the morning.

Lucas: Actually, if they're going out to [ILM], they can also see the models.

Chaykin: I need head shots on all the major characters and the minor ones. I have no idea who Biggs is, the other pilot. The general in the war room with the Princess, I don't know him. [Roy Thomas arrives]

Lippincott: We were talking about style a little bit, the illustration work. Roy Thomas: The writing will follow the screenplay, with a few captions that we'll put in. "Suddenly—" for example.

Lippincott: An occasional "Suddenly." There's a lot of "Suddenly" in the script.

Thomas: Yeah, I know.

Lucas: "Suddenly this," and "Suddenly that."

Lippincott: We put a few in the novel. We put a few in today.

Lucas: We added one to the novel. He didn't have any "Suddenly"s! Have you figured out at all how you're going to break it down?

Thomas: No, we haven't really discussed that. But we will—

Chaykin: Before we start. We'll just figure that out first.

Lucas: Because I haven't the foggiest idea how it's going to work.

Chaykin [to Thomas]: What I'd like you to do, because I'm leaving

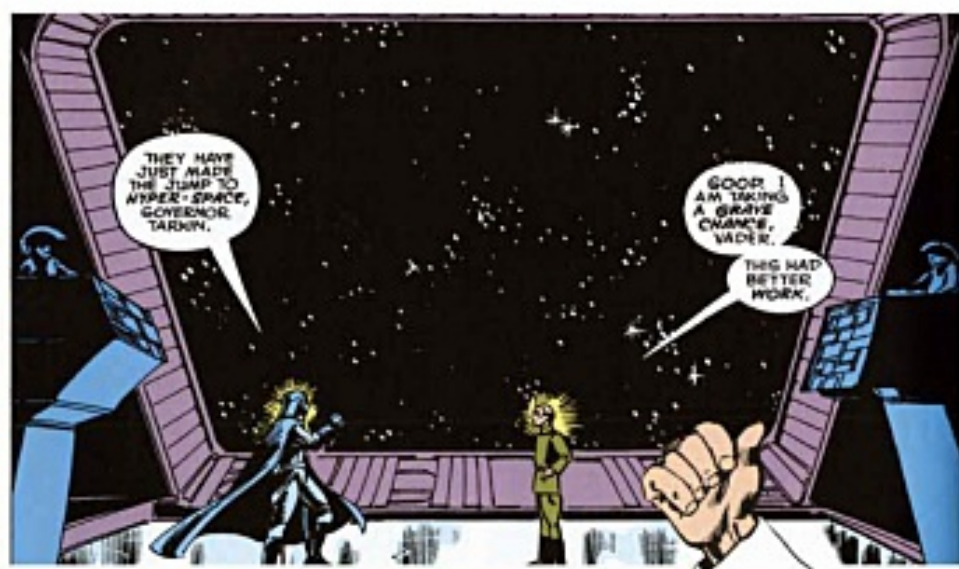
Thursday, is read it and get some vague idea of how you want to do it. And drop me a line and tell me.

Thomas: Oh, yeah, I will. You mean when you're back East. Well, before we begin we'll

figure out about where we'll be in terms of space.







Lucas: It's also tricky, because it starts slow and builds, so you've got to be really... The first couple of issues, you're going to be really scraping to try and make something happen, or you're going to have to skip along—merrily.

Lippincott: Why? The first issue's got that whole capture of the ship.

Lucas: That's right.

Lippincott: And by the second one, you've got the robots being hunted down. You've got something in there that's built-in for a comic. I don't think there's a problem.

Lippincott: Howard, what about the sky battle [over the Death Star] at the end? How do you think we can solve that?

Thomas: You mean the impersonality of the whole thing? Well, there are shots in the cockpit—the way you do it in a film. Again, that'd be a graphic

problem. Inset panels, shooting back and forth. We've got plenty of room. That's the good thing. It's going to be part of a continued story, and by the last issue or two, where this is happening, [the readers] will be pretty well into it and we'll be able to afford an issue of that type.

Lucas: Your basic "Fighting Air Force" issue. Well, at least we have a variety of ships. We're not stuck with one or two kinds.

Chaykin: Right. That kind of stuff can get real dull real fast. As long as there are interesting designs on the ships. Because the ships streaking—one goes by, and then after that it begins to get a little boring.

But everybody back East who has seen the collection of materials—people have all gone nuts. The reaction has been incredible. Because at first, it was like, "Come on, one more? Who wants another crummy science fiction movie?" When they see the material, they can tell. Scientists in particular, they know there's something for a start. All the guys at the studio want sets of those paintings.

Lippincott: What logo are we using?

Thomas: There's a couple of good ones. But I was wondering, do you have a regular logo that will be well-known by the time [the film is released] or are we free to design our own if we—

Lippincott: We'll be in the process of designing one. I know Twentieth [Century-Fox] wants one.

Lucas: Yeah, it's hard to know whether we should let them go ahead and do what they want, because the one we've got is essentially the company logo, the one on the T-shirt.







that. Alec Guinness was pretty good with a sword, but the guy who played Darth Vader [David Prowse] was terrible [at sword fighting]. Alec Guinness wasn't a swordsman, but he still could do it. And getting them to actually be good at it was really—

Lippincott: The still pictures are horrible.

Chaykin: Well, I will choreograph the swordplay [in the comic].

Lucas: The other thing is that it's hard in real-life, especially if you aren't a swordsman to actually get it to work.

Chaykin: That's one thing I will idealize. ☹

Thomas: I know they'd be kind of reluctant to use that. It's a little hard to read on a newsstand when a kid's looking to buy it. We'd probably be best off if we made something simple—a two-line thing. It's no longer "THE STAR WARS." You never called it "THE." I thought you dropped something?

Lucas: Yeah, we dropped it.

Thomas: I think just putting those two words [together]... we ought to put a line above the title, too—kind of a lead-in. You know, like "Frenzy in a Far-Flung Future," that kind of thing. You know, if there is something like that that might go well above the logo in addition, some lead-in, something or other that ends in the words STAR WARS.

Lucas: We're still looking for that.

Lippincott: Some people in this town still think it's the battle between stars at one studio and stars at another.

Thomas: Well, I guess it could be.

Lucas: They think it's the Elizabeth Taylor-Richard Burton story.

Thomas: There's a little confusion with using that against the War Wizards [Thomas is referring to the Ralph Bakshi film, whose title was eventually shortened to Wizards, and which came out in February 1977].



Lucas: The style of the [Star Wars] poster was very Kung Fu, which is very popular, but it really read Kung Fu more than anything. In the movie, it is a very Samurai [thing]; it's much more Samurai.

Chaykin: Well, the sword seemed too long to use as a rapier.

Lucas: No, it is a Samurai [style sword]. You don't really see it work that often in the film. Only when Ben and Vader have their fight; that's the only time you see it in any kind of a fight. Hopefully, in the future, I can begin to make Luke into much more of a swordsman. But ultimately there just wasn't room in the picture for it.

Thomas: Particularly when the climax is the space fight.

Lucas: Well, also in the sword choreography, it got very difficult, it always does in a situation like





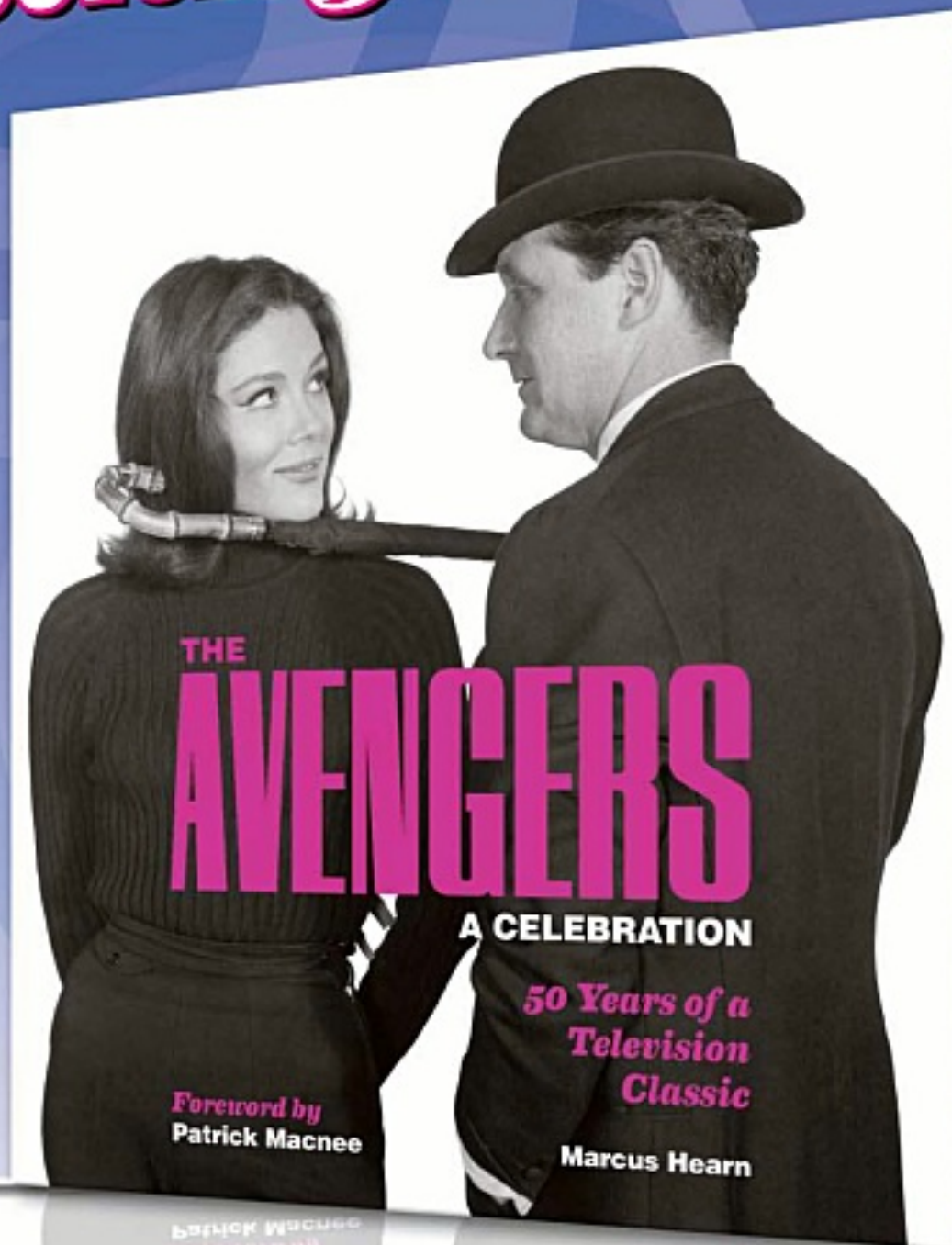
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— Kim Newman, *Empire*



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# JEDI ARCHIVE

RARELY SEEN IMAGES FROM THE LUCASFILM ARCHIVES

**Main image:** The evil visage of Darth Maul getting ready to unleash the power of the dark side! **From top left:** Concept art for Darth Maul's costume by Iain McCaig; Maul takes a tumble during the filming of the climactic battle; launching through the air, thanks to a springloaded device, during the shooting of the desert battle against Qui-Gon Jinn. 🍷









"Can we keep him?"  
Mark Hamill steps  
by to chat with the  
ForceCast team  
at Celebration V!



# SPACE CHATTER

HAVE YOU HEARD THE FORCECAST? THE WEEKLY INTERNET PODCAST IS HOSTED BY JASON SWANK AND JIMMY MCINERNEY. THE PAIR CHAT WITH *STAR WARS INSIDER* ABOUT THEIR GALACTIC COMMUNICATIONS. WORDS: JONATHAN WILKINS

If you haven't heard The ForceCast yet, it can't be long until the number one *Star Wars* podcast finds you. The podcast from popular *Star Wars* fan web sites TheForce.Net and RebelScum.com, The ForceCast has been gaining in popularity, and made a big splash at this year's *Star Wars* Celebration V event. We asked podcast hosts Jason Swank and Jimmy



'Mac' McInerney about The ForceCast's past and future!

**Star Wars Insider:** How did The ForceCast get started?

Jason Swank: I answered a "help wanted" post on TheForce.Net in the summer of 2006. The TF.N team was looking to re-launch a podcast. To get their attention, I emailed a photo of me I had taken with actor Ian McDiarmid and said I would gladly supply a demo. Little did I know that I was the only one who offered. I had some radio experience and was an avid talk radio and podcast listener,





Fans flocked to the live ForceCast shows at Celebration V. Bottom: Regular listener and frequent guest Dave Filoni's hand drawn tribute to the ForceCast!

so I had an idea what the ideal *Star Wars* podcast should sound like. I got the gig, and four years later I'm still here.

**Jimmy McInerney:** I've been a radio guy all my life. It's my career and something I'm very passionate about. When *The ForceCast* launched, I instantly became a fan. I always wanted to be more involved in the *Star Wars* fan community and realized that this show could give me that, so I offered my services. I began producing shows and eventually became a co-host.

**What were your first *Star Wars* experiences?**

**Swank:** I don't remember a time when *Star Wars* wasn't in my life. I was born in 1977, but my older brother was into the movies and had a lot of Kenner figures. The first film I remember seeing was *A New Hope* on HBO. Soon after that *Return of the Jedi* hit theaters and my life was changed forever—seriously. I saw it at least five times that summer and *Jedi* remains my favorite. It has everything and everyone in it. I introduced my girlfriend—now my wife—to the films when the Special Editions came out.

A few years later I worked part time at the local movie theater; I figured it was the best way to ensure that I saw *The Phantom Menace* first!

**McInerney:** I was 8 years old in 1977 and my mom opened a loaf of Wonder Bread with a *Star Wars* trading card inside. I found myself face-to-face



with a Tusken Raider! I had heard about *Star Wars* from friends that summer, but when I saw the image, I realized that this movie was different. I finally convinced my dad to take me to see the film, but we arrived late—just at the moment C-3PO rises out of the oil bath. I couldn't wait to see the whole thing! I soon discovered Topps cards and Marvel comics. By the time Kenner started releasing action figures, I had seen the film at least a dozen times. The pattern repeated itself throughout with the other two movies, and continued during the "dark times" and into the prequel era. I absolutely adore *The Empire Strikes Back*—it is one of the all-time greatest films—but due to its impact back in the day, *A New Hope* will always be a sentimental favorite with me.

IT MAY NOT LOOK LIKE MUCH,  
BUT IT'S GOT IT WHERE IT COUNTS!





Lucasfilm's Steve Sansweet and Lucasfilm Animation's Dave Filoni join in the fun!



ForceCast Host  
Jason Swank

#### Are you guys collectors?

**Swank:** I'm pretty picky these days, plus I don't have unlimited income. I mainly collect moments or memories now, although I've been buying all of Hasbro's new vintage line of figures.

**McInerney:** I'm a very active collector, but I don't take it so seriously that it's no longer fun. I have a room dedicated to *Star Wars*, but I allow my kids to play with everything. What good is a toy if a kid can't play with it? I played with all of my action figures and they survived. My original complete set of vintage Kenner

figures is the pride and joy of my collection. And I collect the same stuff now that I did as a kid: action figures, comic books, trading cards....

#### How do you put the podcast together?

**Swank:** These days we do the show live, and also record it for later use. It was scary at first, but it's made the show better by not having a safety net. We still polish the recorded version, but not much. We collaborate all week on what we're going to talk about. Jimmy lines up interviews and collects all of the sound assets. We broadcast live from my home studio and have a webcam set up so people can see what's happening. Jimmy and I connect over VOIP. It was challenging at first to do a show with someone who was not in the same room, but I think we're able to read each other's minds now. It must be Jedi powers! We also do a weekly roundtable discussion of each new episode of *The Clone Wars* animated series.

**McInerney:** Our *Star Wars* fandom is 24/7, and *The ForceCast* is simply an extension of that. So, in essence, we are always working on the show. We are constantly collecting stories, interviews, and experiences to share with our listeners.

There is no downtime when it comes to *Star Wars*.

#### How do you attempt to appeal to a broad range of *Star Wars* fans?

**Swank:** We don't even try. At some point I realized that my job was to talk about the things that interest me about *Star Wars*. What we do talk about, we do with a lot of enthusiasm. *Star Wars* has many sub-cultures and it would be impossible to cover them all. We pay most attention to the things that will have the biggest impact on the *Star Wars* universe and affect most fans.



ForceCast Host  
Jimmy "Mac" McInerney



Steve Sansweet takes a nap during one of Jason Swank's lengthier monologues.



Thanking the Maker: Jimmy Mac Interviews George Lucas at the Siskel Center in Chicago



Jason and Jimmy catch up with Lucasfilm's Steve Sansweet at C2E2 in Chicago

**McInerney:** There is so much happening in *Star Wars* these days, which is not a bad problem to have! Our approach is mainstream and we try to provide content that appeals to a broad and diverse audience. We don't claim to be experts—we are fans, and as fans we know what we like! Thankfully, so much of the material does appeal to us and we are passionate about covering *Star Wars* the best we can.

**You've had some very big-name *Star Wars* guests. How do you pull that off?**

**Swank:** The biggest kick for me has been the opportunity to meet so many of the talented artists behind *Star Wars*, from the actors to the behind-the-camera geniuses. Some of our favorite and most

frequent guests are *The Clone Wars* voice actors and crew. When we interview someone in the *Star Wars* family, we don't have to dumb it down for our audience. We're not *Entertainment Tonight*. We're *The ForceCast*! The folks who appear on our show know that they're talking directly to *Star Wars* fans. **McInerney:** We have a goal of presenting our listeners with the most comprehensive analysis and behind-the-scenes coverage a podcast can provide. Having the cast and creators of *Star Wars* as guests is the best way to do it.

**What have been some stand-out moments for you?**

**Swank:** Being featured in *Star Wars Insider* just shot to the top of the list!

But I think that Celebration V will stand as the

time when the show's meaning and place in the fan community became really evident. We did three live shows from the floor, all of which were very well attended. Meeting Mark Hamill was the thrill of a lifetime; we interviewed him on the last day. Our listeners kept stopping us to tell us how much they enjoy the show and to thank us for doing it. My response is always: Right back at ya! If they weren't listening, we wouldn't be able to do it.

**McInerney:** Meeting soldiers who fight abroad with *The ForceCast* on their iPods will always humble me. Getting email from people who let us know the show helped them through tough times means a lot. We love our listeners, even when they write to argue! You cannot deny the passion of a *Star Wars* fan! They are an extension of the show and we look forward to the party continuing for a long time. ☺



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# THE S





# ULTIMATE SITH

CUNNING, DEVIOUS, AND MORE POWERFUL WITH THE FORCE THAN HER SITH MASTERS COULD HAVE FORESEEN, ASAJJ VENTRESS' TIME HAS COME WITH AN EPIC STORYLINE IN *STAR WARS: THE CLONE WARS*. *INSIDER* EXPLORES THE ORIGINS OF THIS INFAMOUS *STAR WARS* CHARACTER, AND MEETS THE ACTRESS BEHIND HER LATEST INCARNATION. WORDS: JONATHAN WILKINS





## ORIGINS OF ASAJJ VENTRESS

**T**he distinctive look of Asajj Ventress came from early *Attack of the Clones* sketches

by Dermot Power, who—along with concept artist Iain McCaig—explored a number of female Sith Lord concepts. As the script changed, this direction was abandoned and Christopher Lee was cast to fill the role of Darth Sidious' new apprentice, Count Dooku. McCaig and Power's concept sketches were filed and eventually used as the basis for a new villain that was needed for the *Clone Wars* micro-series in 2003.

The name Asajj was inspired by the character Asaji from Akira Kurosawa's *Throne of Blood*. Ventress originally was going to be named Juno Eclipse, but she underwent a name change to make her sound more villainous. The name Juno Eclipse was eventually given to the female co-star of *Star Wars: The Force Unleashed* and its sequel.

Ventress was first voiced by Grey DeLisle in the 2003 *Star Wars: Clone Wars* micro-series. Actress Nika Futterman took on the role in the 2008 *Star Wars: The Clone Wars* movie and the subsequent TV show.



### WHO IS ASAJJ VENTRESS?

Although not officially a Sith apprentice, Ventress is well-trained in the Sith arts by her master, Count Dooku.

Alluring, cunning, and fiendishly clever, Ventress takes sadistic pleasure in tormenting her victims before killing them. Using her exotic magnetism, Ventress often distracts her foes before dispatching them.

She carries twin-curved lightsabers, given to her by Dooku, that connect to become a double-bladed weapon.

A flamboyant Force user, Ventress uses telekinesis and Force speed during combat, as well as the gravity-defying Force jump. Her skills with the dark side include the use of the Force grip, and the ability to control others' minds.



This page:  
Dermot Power's  
concept art that  
inspired the look  
of Asajj Ventress.



# VOICING VENTRESS



Actress Nika Futterman has played the role of Asajj Ventress since 2008's *Star Wars: The Clone Wars* movie. "I just assumed she had a difficult childhood!" she tells Jonathan Wilkins and James Burns.

Asajj Ventress has grown even more powerful in the Sith arts since we last saw her. Have you approached playing her differently this time round?

Although she's back and more powerful, to me she is still the same person as she was before, and I'm playing her from the same place.

What are the challenges of playing Asajj Ventress?

I think the biggest challenge has been figuring out who she is. We didn't know a lot about her originally. The writers were creating her character as I was playing her, so I was coming from the same

place as the audience, and asking, *Who is she?* I didn't want to play her just as a one-note character, because she does have a big history, and I knew we would explore that further down the line.

Were you aware of her back-story?

I had no idea about her back-story. The progression of the series is top secret, even to the actors! I always felt very free playing her, even when I had no idea where she came from. I just assumed she had a difficult childhood, and that led to her feeling

"I DON'T CONSIDER ASAJJ TO BE TRAGIC. I STILL BELIEVE SHE HAS A CHANCE TO MOVE TOWARDS THE LIGHT."





that she needed to prove something. Powerful people tend to come from backgrounds where they are making up for things they never had, searching for power, because they've always felt powerless. Learning about her past only strengthened the direction in which I was already heading.

Nothing surprised me in the storyline, it just showed me my instincts were correct.

Is evil fun to play?

Evil is the most fun to play! For me, most of my work is for kids shows and it involves playing funny and happy characters—so evil is the complete opposite of what I usually do.

Asajj has an all-new look this season. What do you think of her new threads?

I had no idea she had a new look. Like everyone else, I was psyched she got a new outfit!

Do you feel that she's a tragic character in a way? She's essentially punished for being too good at what she does.



I don't consider Asajj to be tragic. I think if I played her with a sense of tragedy it would indicate there's no hope for her future. It would leave no sense of promise in her being. I still believe she has a chance of moving towards the light. She just needs to be given the chance. As for her being punished for being too good at what she does, you have to hate the game not the player! And she can certainly handle the haters!

Do you empathize with her at all? I completely empathize with Asajj. She's basically walking the galaxy



## OTHER FUTTERMAN FAVORITES!

Like many in the cast members, Nika Futterman also provides voices of other characters. Remember Shae'eah

in "The Deserter," and Chi Eekway Papanoida and TC-7 in "Sphere of Influence?" They're all voiced by Nika Futterman!





alone, used, and misunderstood. She's lost all she ever cared about, and now the only thing that drives her is revenge. I think she's gotten to the point where she believes feelings mean weakness, and that's really sad.

**Does she recognize the dark side in Anakin?**

I haven't seen anything in the show yet that indicates her seeing Anakin's dark side, although at some point I know it will be impossible for her to not see it. Darkness sees darkness!

**Would Ventress' actions make a formidable Sith Master?**

Asajj is certainly capable of anything. Whether she curbs her anger is yet to be determined. Revenge can get in the way of anyone becoming a Master.



**What's the most satisfying thing about playing Asajj Ventress?**

It has to be her multiple layers. She could just be a kick-butt, sexy character, but she's also got a history and intelligence and most of all, shows no fear. Playing someone with nothing to lose leaves open endless possibilities. It's fun playing a part that I haven't fully figured out yet. This season is the first real exploration into why Ventress is the way she is, and it's really compelling!

**What's the secret to being a great voice actor?**

I think the great voice actors are the ones with the greatest imagination. Unlike being on camera, you actually have to imagine

your environment. You also need to have a range where you can play somebody who's two or 92 years old, so listening to people and being able to imitate them is very important.

**"I THINK SHE'S GOT TO THE POINT WHERE SHE BELIEVES FEELINGS MEAN WEAKNESS, AND THAT'S VERY SAD."**

**Do you have a favorite piece of Ventress merchandise?**

It's always incredibly exciting when one of my characters becomes an action figure! My favorite has to be my LEGO

figure! That makes me feel like I've made it—the Asajj Ventress LEGO figure is just too cool!

**Do you think Asajj could take down Ahsoka?**

Oh yeah, definitely [laughs]! Asajj is very powerful, but Ahsoka's got so much heart, and she cares so much. I think it would be a great fight. We've seen some of it, and I think there has to be more. ☺

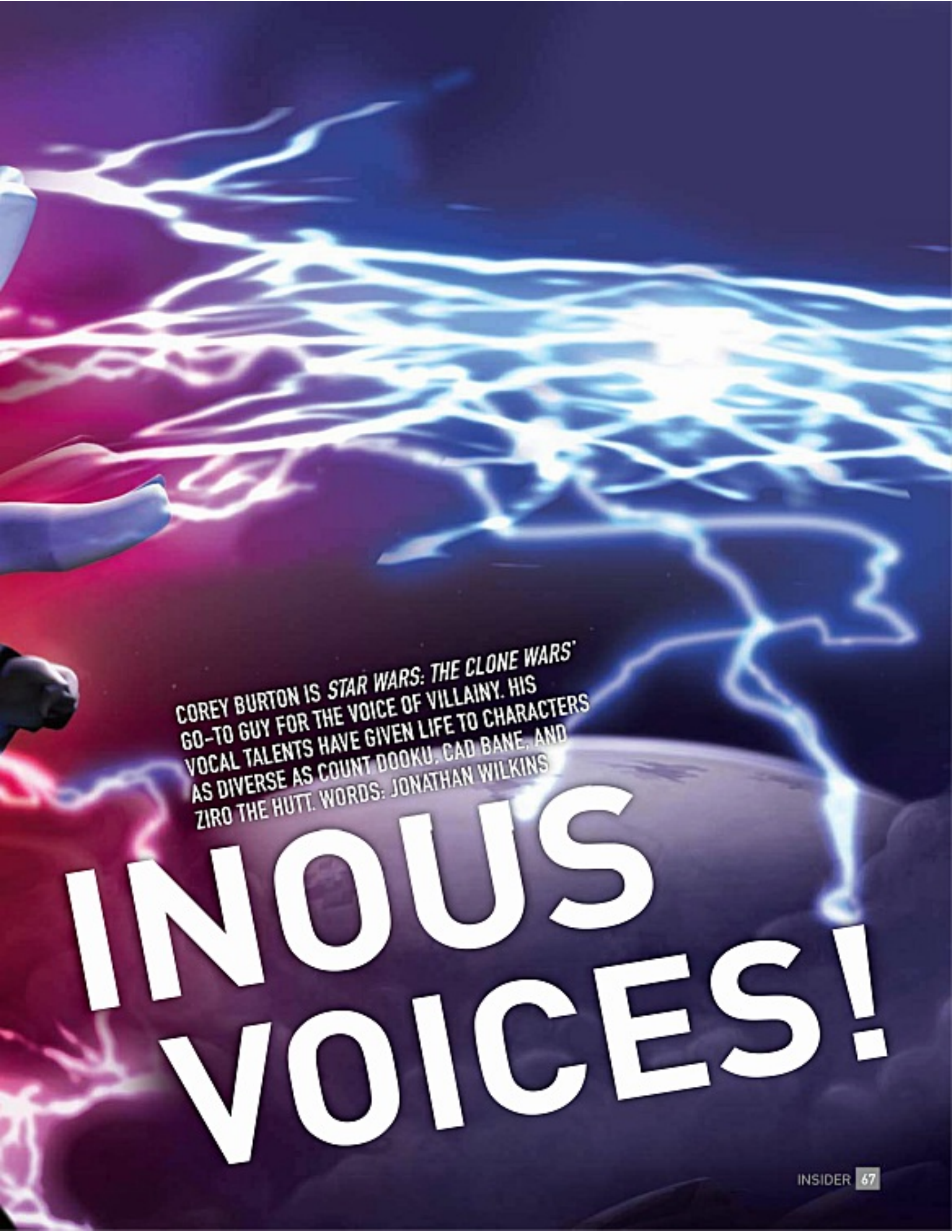






# MASTER OF VILLA





COREY BURTON IS *STAR WARS: THE CLONE WARS*'  
GO-TO GUY FOR THE VOICE OF VILLAINY. HIS  
VOCAL TALENTS HAVE GIVEN LIFE TO CHARACTERS  
AS DIVERSE AS COUNT DOOKU, CAD BANE, AND  
ZIRO THE HUTT. WORDS: JONATHAN WILKINS

# INOUS VOICES!



**S**tar Wars Insider: How do you get into character before recording?

Corey Burton: I scan the script for an overall "feel," hearing how it might possibly sound in "the mind's ear," and establish rough mental images that tell the story. I do a bit of warm-up to open up the vocal range that will be required for the character that day—usually with a bit of singing and various noises or [by] belting out familiar character phrases. Naturally, over the years, with constant use, the vocal range becomes permanently expanded and seasoned, so there is hardly any need for thorough workouts anymore. But without some kind of warm-up beforehand, that first scream or vocal stunt of the day can wipe out the tone and texture of your voice—possibly for days to come. It's just like any athletic activity—you have to be mindful about staying in shape to avoid lasting damage.

You're known for playing villains in *The Clone Wars*. What makes for a good villain?

A good villain has a mix of every kind of human expression, from the most sincere and noble sense of purpose to our most tragic frailties. They harbor a pain and resentment for one reason or another—which they often mask with smug celebration of their

powers—and vary from wildly theatrical to eerily detached. I have played good guys, just no recurring characters for this series. But, as most actors will tell you, it's much more fun to play villains.

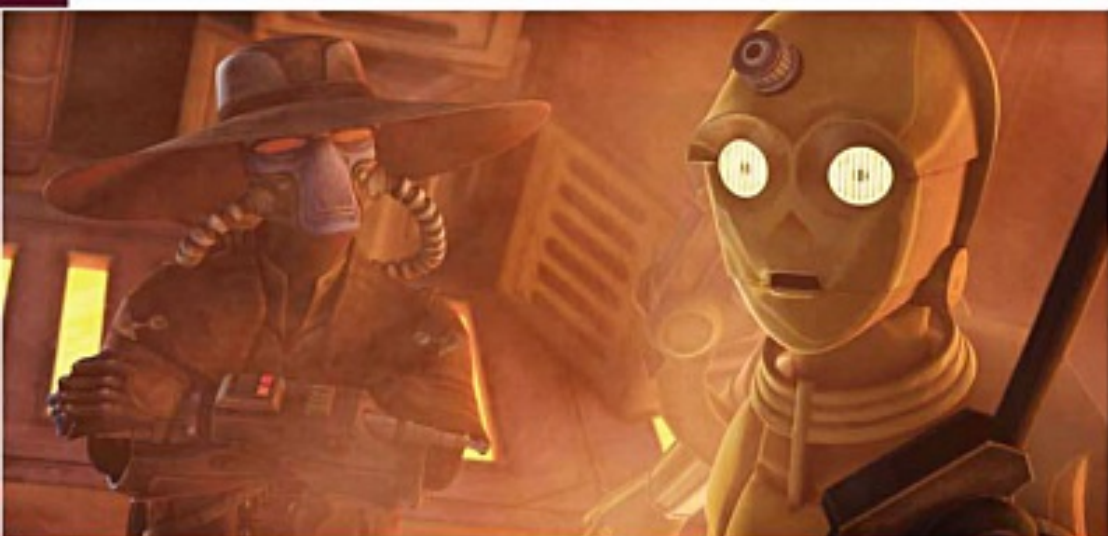
Cad Bane is very much based on the Western movie archetype of the "hired gun." Which actors inspired his character?

I've been saturated with Western films and radio lore all my life. Bane was specifically designed to evoke the Spaghetti Western gunslinger as popularized by Lee Van Cleef. The influence of Peter Lorre was George Lucas' suggestion, as I understand it, delivered in classic Western outlaw style. I've drawn from a few contemporary soft-spoken heavies, along with shades of Humphrey Bogart and maybe Robert Mitchum. I play him like a transplanted European immigrant in the Old West who has adopted the dialect of the place. He's an extremely cinematic character.

Cad Bane







In "Evil Deeds" you have scenes with C-3PO. Given that Anthony Daniels records his performance from London, does this make a sense of interaction challenging? Cast members usually record together, but in the absence of an actor, we make do with our imagination or mimicked read-ins from another cast-mate. Sometimes Dave [Filoni] will set up our cues with his own loose impression of the missing player. We're mostly used to solo recording in feature animation work anyway, which is why having a sharp-eared director is essential in making pieced-together interchanges sound believably real-time in the finished soundtrack.

Some actors are sympathetic to their characters' point of view. Do you think Cad Bane is evil or simply making his way in the universe? He's ultimately a dispassionate realist doing a dirty job for his personal survival and enrichment. It's like he's choreographing a ballet to complete his missions with heartless grace. His cool, unflappable demeanor overrides any shame that could arise from the cruelty and destructiveness of his methods. He's just what his benefactors ordered, and nobody does it better.



Sib Canay, "Sphere of Influence"



TX-20, "Innocents of Ryloth"



Dobi Olie, "Supply Lines"

## VOICES OF EXPERIENCE

Corey Burton learned his trade working with legendary voice actors like Hans Conried (Captain Hook and Snidely Whiplash) and Daws Butler (Yogi Bear among others). What kind of advice did they offer and how has it been useful?

There was literal advice—like, "They are not 'voices'; they are characters." Daws would state that he only had a handful of different voices, but a nearly unlimited range of characters he could build using tone, texture, and placement; attitude, accent, pacing, and expression. The character is the star. We use our vocal talents to transport the character off the page to the ears of the audience. So, while we may create an identifiable sound for a character, the voice comes from the writers' imagination, and we do not own our character voices. Aside from those basics, a great deal came from advice-by-example: seeing how they conducted themselves and how they related to the work and fellow performers. Daws equated us with jazz musicians: We develop our talents and techniques and assemble to make great music together. We do it for the love and appreciation of the words, characters, and stories, in the company of deeply admired fellow creative artists. It's great to be a part of something that can magically transport and inspire audiences for generations to come. If you're lucky, you can make a decent living as well!



When you read the words "an awesome fight ensues," is the battle described in detail in the script?

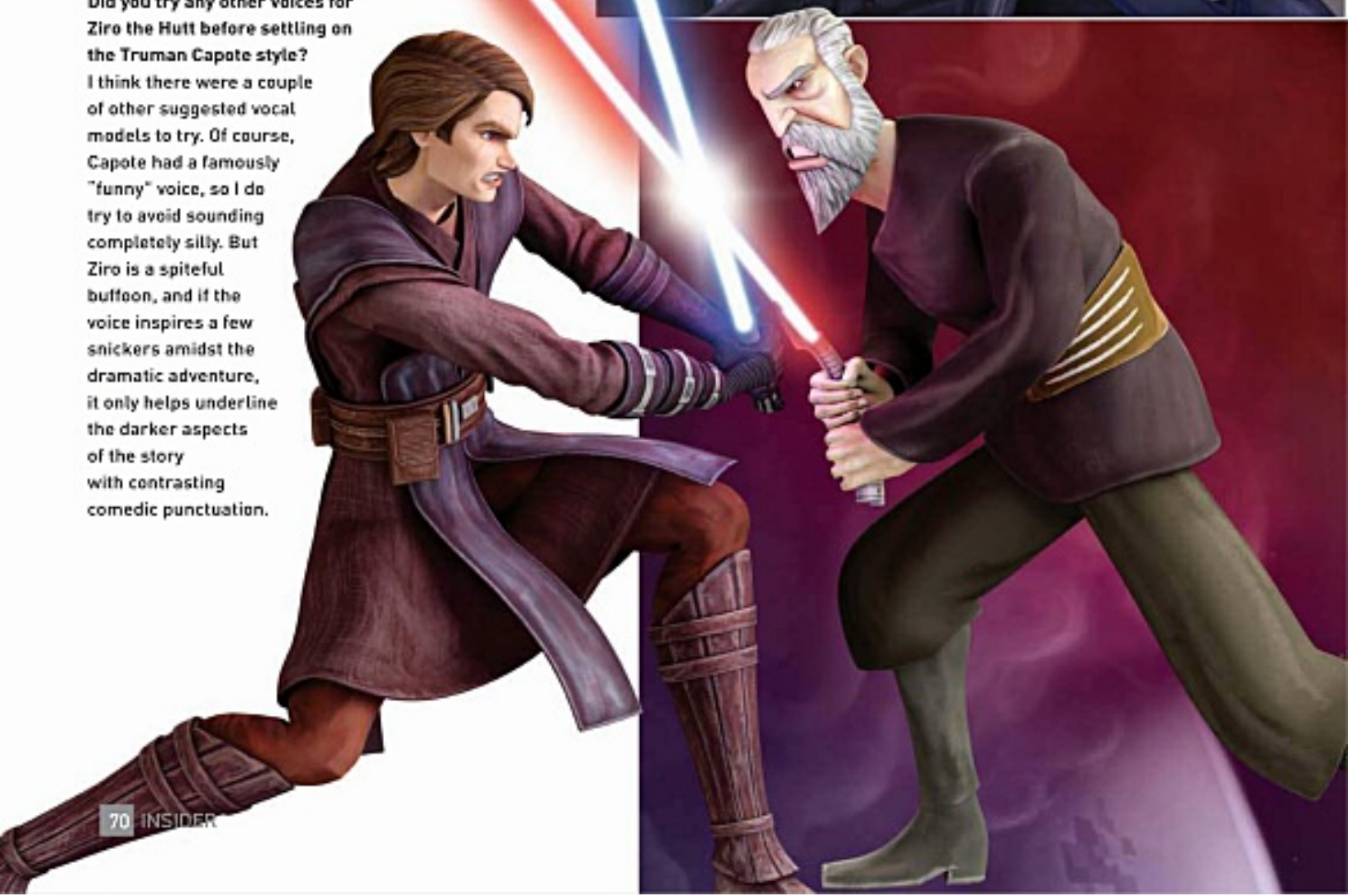
Sometimes there is a detailed outline, but with non-verbal battle scenes I don't try to remember all the steps to be produced on screen. I'm only concerned with specific action points to vocalize during the initial recording session. If more complex vocal choreography is called for, we'll do that "to picture" once the basic animation is cut together.

Are you ever surprised by the completed animation?

I enjoy being surprised when a finished piece of animation hits screens. It's better to let yourself be transported by the fully-produced presentation, and not allow memories of the session work to shatter the suspension of disbelief.

Did you try any other voices for Ziro the Hutt before settling on the Truman Capote style?

I think there were a couple of other suggested vocal models to try. Of course, Capote had a famously "funny" voice, so I do try to avoid sounding completely silly. But Ziro is a spiteful buffoon, and if the voice inspires a few snickers amidst the dramatic adventure, it only helps underline the darker aspects of the story with contrasting comedic punctuation.







Chairman Papanoida,  
"Sphere of Influence"

Is it a challenge to play scenes where you are playing two characters talking to each other?

Once the characters are well established, it feels natural to converse between them, even if you're playing more than one in the same scene. It's only difficult when the character voice isn't fully baked yet, and you've got to keep reminding yourself what you sounded like in the last take as you alternately perform the other role.

Did you ever anticipate that you'd play a love scene with Sy Snootles? No—that was just another of the regular surprises that seem to show up in each new script. Who knew?

How much of your own interpretation have you put into Count Dooku?

George Lucas had Dave Filoni relay his wishes for the voice cast to make the characters our own, stressing the importance of playing the role rather than trying to precisely match the voice of the original [live action] actor. What you hear is still based on Christopher Lee,

but the actual performance comes purely from my personal sense of his characterization.

The sequence in which Dooku is training Savage Opress is reminiscent of Yoda training Luke. Was it fun playing the "dark side" of Yoda?



Dr. Zax,  
"Corruption"



Nillim Bril,  
"Innocents  
of Ryloth"

I think it's just a natural master/protégé training relationship: straightforward instruction peppered with surprise challenges and pointed efforts to trip up and pull the rug out from under the student. It was fun to show Dooku's paternal impulses seeping through the intimidating lesson plan he [gives Savage] to turn Savage from apprentice to warrior.

Does Count Dooku have any redeeming features?

He's extremely well-mannered, eloquent, orderly, and tidy down to the smallest of details, and outwardly patient—even as he commits incredibly dastardly acts. He's always impeccably groomed and stylish, too! He's classy and ingenious. And he's remarkably fit for his mature years.

Do you think Dooku knows or suspects Anakin's connection to the dark side?

Of course. I doubt there is much he wouldn't at least sense in the infinite matrix of the Force. ☞





## CLASSIC MOMENT

STAR WARS: EPISODE II  
ATTACK OF THE CLONES  
DVD CHAPTER 46

### WHAT THEY SAID

"The first time I saw this with an audience was in London. When [Yoda] starts to kick some serious butt, you cannot hear anything for about five minutes after the sequence is done. And you need a moment like this, because this is a moment that people have been waiting for. Obviously, it was always going to be a very difficult sequence—how do you get a 2 1/2 foot frogling to be fighting a 6-foot-6-inch man? You know, we never knew if it was going to work or not, and I think [animation director] Rob [Coleman] did just such an exceptionally brilliant job in pulling it together, because it could have ended up completely ludicrous."

Rick McCallum, producer, *Star Wars: Episode II Attack of the Clones* DVD commentary, 2002

COUNT DOOKU, in one flashing move, sends ANAKIN's arm, cut off at the elbow, flying, still gripping his lightsaber. ANAKIN drops to the ground in agony. COUNT DOOKU draws himself up to deliver the coup de grace.

Suddenly, through the thick smoke, emerges the heroic figure of YODA. He stops on the smoke-filled threshold.

Silence. COUNT DOOKU steps away from ANAKIN to face the Jedi Grand Master.

COUNT DOOKU: Master Yoda.

YODA: Count Dooku.

COUNT DOOKU: You have interfered with our plans for the last time.

COUNT DOOKU levitates machinery,

### WHY IT'S A CLASSIC

Before *Attack of the Clones* we knew Yoda was a great Jedi Master, and saw a glimpse of his greatness when he lifted Luke's X-wing from the swamps of Dagobah. But we hadn't truly seen him in action. This scene changed all that, and we finally got to see Yoda fighting and using his full Jedi powers. Yoda's entrance into Count Dooku's hangar bay, straining and leaning on his walking stick, doesn't seem like the most auspicious start to an action scene. As the sequence progresses, Yoda repels the objects Dooku throws at him, and then his Force lightning attack, and we begin to feel Yoda's power. When Yoda finally ignites his lightsaber we know we're in for an amazing scene, probably one of the most crowd-pleasing in the whole *Star Wars* saga.



# YODA UNLEASHED!

## TRIVIA



Original concepts for the Sith apprentice in *Attack of the Clones* focused on the idea of a female Sith, before the character was taken in a different direction and Christopher Lee was cast as Count Dooku. Some of the concepts for the female Sith inspired Asajj Ventress, who debuted in the *Clone Wars* multimedia project between the release of Episode II and Episode III.

## SCRIPT (2002)

hurling it at the tiny figure of the JEDI MASTER. YODA recovers and deflects the machinery. COUNT DOOKU then causes great boulders in the ceiling above YODA to fall, and again, YODA deflects the boulders which fall around him. YODA deflects Force lightning thrown at him by the enraged COUNT DOOKU.

**YODA:** Powerful you have become, Dooku. The dark side I sense in you.

**COUNT DOOKU:** I have become more powerful than any Jedi. Even you, my old master.

COUNT DOOKU continues to hurl Force lightning at YODA, who deflects every blast.

**YODA:** Much to learn you still have.

**COUNT DOOKU:** It is obvious this contest will not be decided by our knowledge of the Force, but by our skills with a lightsaber.

COUNT DOOKU whirls his lightsaber in a formal salute. YODA draws his lightsaber. Suddenly, COUNT DOOKU charges across the space at YODA. He rains down blows upon the tiny figure. YODA doesn't budge an inch. For the first part of the contest, he parries every cut and thrust that COUNT DOOKU aims. Nothing the great swordsman tries gets through. His energy drains. His strokes become more feeble, slower.

YODA attacks! He flies forward. COUNT DOOKU is forced to retreat. Words are insufficient to describe the range and skill of YODA's speed and swordplay.

His lightsaber is a humming blur of light. Finally, their blades cross and the fighting slows.

**YODA:** Fought well, you have, my old Padawan.

**COUNT DOOKU:** The battle is far from over. This is just the beginning.

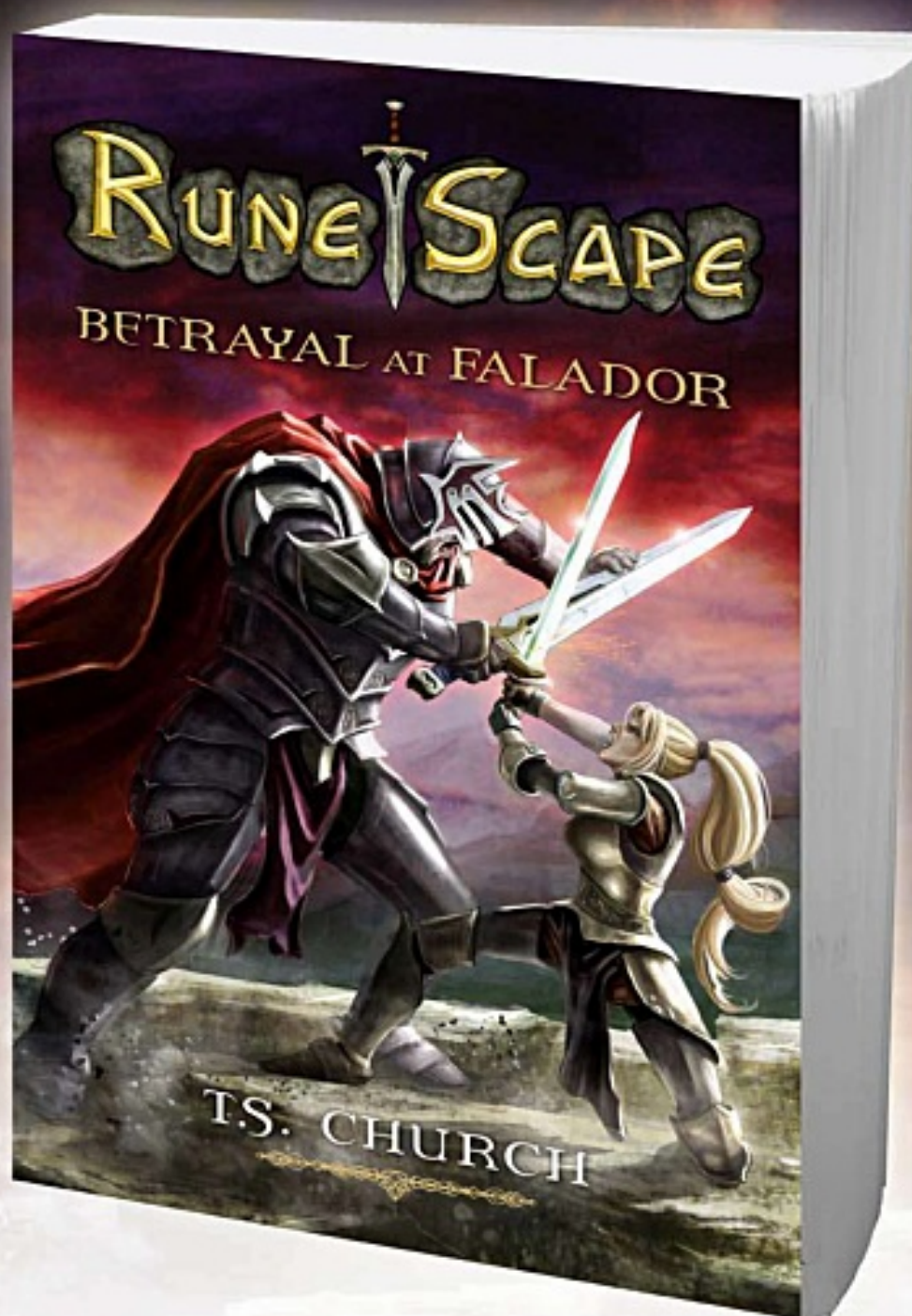
Then, with all his might, COUNT DOOKU uses the Force to pull on one of the cranes in the hangar. It comes crashing down toward OBI-WAN and ANAKIN. ANAKIN wakes. But in the blink of an eye, ANAKIN and OBI-WAN attempt to hold up the crane, using the Force. YODA closes his eyes and concentrates, adding his strength to the two fallen JEDI and moves the crane aside. COUNT DOOKU runs up the ship's ramp, throwing a look back before going inside.

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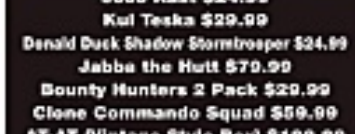
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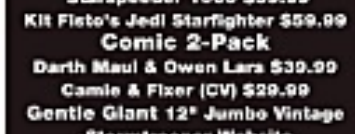
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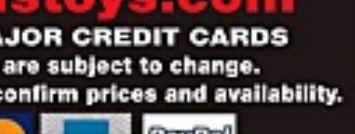
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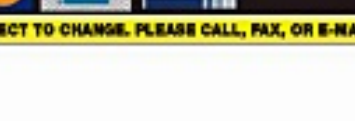
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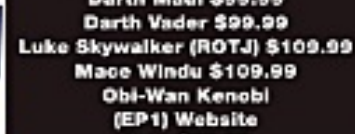
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# BOOKS

## EPIC ART

### STAR WARS: FRAMES—A MOST RAREFIED COLLECTIBLE

WORDS: DANIEL WALLACE

All six *Star Wars* movies have been recognized for their outstanding cinematography, art direction, and visual effects. But when those images whizz by at 24 frames per second, it's easy to miss the power of a single image. *Star Wars: Frames*, a lavish new book collection, rectifies that by presenting 1,416 individual shots taken from the six *Star Wars* films, each printed on a scale and with a quality that surpasses anything ever produced for a film before.

*Star Wars: Frames* is a labor of love from George Lucas himself. The director and creator of *Star Wars* personally selected each image and orchestrated the overall flow to create an optimal page-turning and eye-opening experience. Lucasfilm's executive editor and author J. W. Rinzler, who helped bring *Star Wars: Frames* to life, declines to compare it to a traditional book release, likening it instead to a personal George Lucas project in which a few may choose to partake. "It's almost like his private vintage of wine," he says, "and we have a few cases left over."

*Star Wars: Frames* is restricted to 1,138 copies in homage to Lucas' first film *THX 1138* (1971). All the selected frames are reproduced in six hardcover, leather-bound volumes (one per film), each measuring 11x22 inches to preserve the detail and widescreen aspect ratio of the original cinematic images. A wood-inlaid box with embossed medallions of Darth Vader and Yoda houses the six books. Each set also features a bookplate hand-signed by Lucas.

Rinzler recalls the process behind the decision to produce an ultra high-end product in the vein of the Muhammad Ali

book *GOAT: A Tribute to Muhammad Ali (Greatest Of All Time)*. "We wanted to make it as big as possible because we really want people to see the images as if they were fine photographs," he explains, "almost as if we were shifting from cinema to photography. And because they were large, we needed a big box to put them in. One day George pointed to a Craftsman-style box on the floor of the art department and said, 'There it is.' That became our model."

Selecting the frames took nearly two years. Post-production supervisor Mike Blanchard, a 14-year veteran of Lucasfilm, digitized each of the six *Star Wars* films and subsequently reviewed them with Lucas and Rinzler in what would prove to be a very unfamiliar format. "You're looking at a photograph as opposed to a moving image; you never get to see movies like that," says Blanchard. "We sat in George's cutting room where he edited the Prequels, and I would advance through the movie one frame at a time. I'd mark the frames George found interesting."

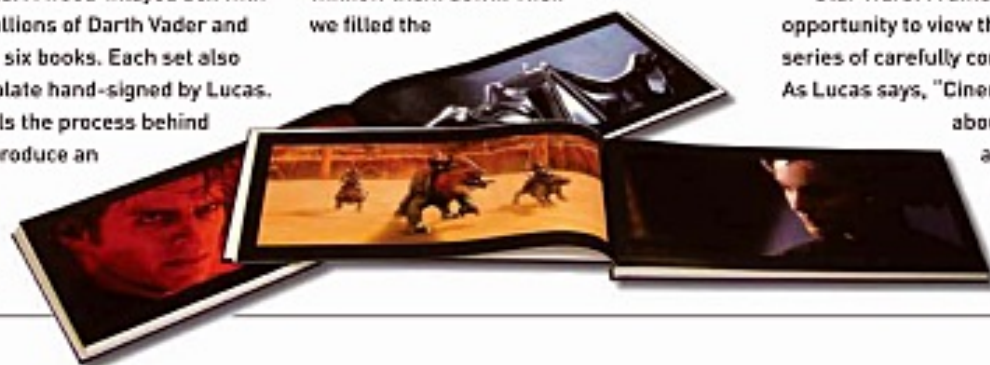
With more than a million possible frames to choose from, the image selection process didn't stop in the editing room. "After we'd completed one of the films I'd give the list to Jonathan who would then have those images printed up, and the three of us would spread them on a table in the Main House conference room and winnow them down. Then we filled the



whole third floor of the art department with the remaining pictures and George would move them around to get a feel for how the images would flow together. I got to see how his mind worked, and how he approached telling a story using just still images. It was fascinating and a lot of fun."

And also a lot of work. Because movies are projected using the RGB color spectrum (transmitted light consisting of red, green, and blue) but book pictures use the CMYK palette (reflected light of cyan, yellow, magenta, and black), every image had to be translated from RGB to CMYK. Resolution also became a concern. Each frame of the digital masters contained 1,920 pixels x 818 lines of resolution, which was less than ideal for publishing. The books' packager and printer Palace Press worked with specialists who understand film emulsion and digital scanning, and who could anticipate how much ink each dot would carry on press. All images are presented exactly as seen on screen, with no airbrushing or digital enhancement. Some motion blur can therefore be detected in a few frames, a byproduct of selecting the images so precisely and reproducing them so meticulously. The set, priced at \$3,000, will be available by early 2011.

*Star Wars: Frames* represents a unique opportunity to view the films as an intricate series of carefully composed still images. As Lucas says, "Cinematography is not about technology. It's about art, it's about taste. In the end, it's about understanding your craft."





# TERROR, ROUND TWO

JOE SCHREIBER REVISITS THE *DEATH TROOPERS* SETTING IN *RED HARVEST*

Hardcore *Star Wars* fans will know that Lucasfilm concealed location shooting for *Return of the Jedi* by claiming to be filming a movie called *Blue Harvest*. The fictional film's tagline? "Horror Beyond Imagination."

How appropriate, then, that Joe Schreiber's similarly titled *Red Harvest* marks a return to the brand of gut-twisting horror that he introduced in *Death Troopers*. That 2009 tale of a virus that transformed a legion of Imperials into the walking dead struck a chord with fans and left Schreiber surprised and grateful. "I loved that people started making their own movies and action figures," he says, "and when people came to Comic-Con in Death Trooper uniforms I just kind of lost it. It's a once-in-a-lifetime thing."

*Red Harvest* is a prequel of sorts, dealing with the origins of the *Death*

*Troopers* virus and taking place in a different but equally iconic timeframe, that of the Old Republic. "It's set in a zombie-infected Sith academy," explains Schreiber, "so you really get to delve into the kind of anger and 'me-first'-ism that typifies the Sith. At heart, these Sith teenagers are willing to sell out everybody to consolidate their power base, and yet they aren't just pure matte-black evil. It gave me a chance to find the sympathetic—or at least relatable— aspects of what might be dismissed as villains, and then expose them to something far worse."

In the end, Schreiber promises a story that delivers both solid *Star Wars* action and the kind of creeping fear that will prompt readers to leave their bedroom lights on. "I'll leave you with this— zombies with lightsabers. I mean, come on, how are you not going to go there?"



# CAN A SITH BE TRUSTED?

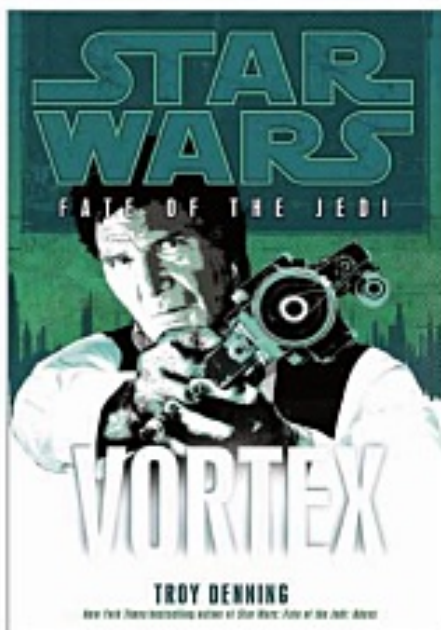
LUKE SKYWALKER AND HIS SON RUN RISKS IN *FATE OF THE JEDI: VORTEX*

*Vortex* is the sixth novel in the *Fate of the Jedi* series, which previously saw the father-son pairing of Luke and Ben Skywalker forge a shaky alliance with a Sith tribe as their own government grew increasingly hostile to the Jedi Order. Now, the Skywalkers are forced to go on the run with Sith apprentice Vestara Khai in tow. But the Sith have betrayed them before, and there's no reason to believe Vestara won't plunge a knife into both their backs.

"There's a real struggle for Vestara's soul in *Fate of the Jedi*," explains writer Troy Denning, "with Ben convinced he can turn her to the light side and Luke doubtful about the likelihood of his son's success. At the beginning of *Vortex* it remains in doubt whether father or son is right. But what isn't in doubt is that the Skywalkers are using Vestara as much as she is using them. She is their best intelligence source

regarding the Lost Tribe of the Sith, and they're willing to take substantial risks to retain custody of her."

Their trek takes them to the moon of Pydyr and a run-in with the Force cult of the Fallanassi, two familiar bits of lore for readers of previous *Star Wars* novels. Denning, who helped create the Expanded Universe through role-playing game materials in the late 1980s, points out that consistency of detail is one of the things that makes the *Star Wars* universe feel vibrant and rich. "A rule I've tried to follow is 'never invent something new when something similar already exists,'" he says. "This can make my job immensely research-intensive, but as a fan and author it's my responsibility to write more than just a good story. I must also write one that contributes to and supports the entire *Star Wars* saga."





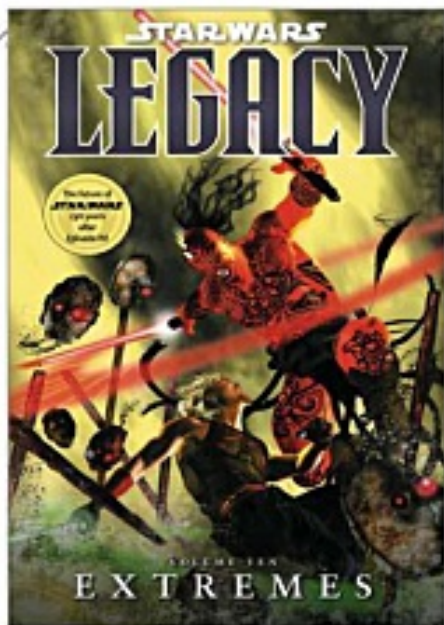
# COMICS

## LEGACY'S CAPSTONE

COMPLETE THE FULL RUN OF *STAR WARS: LEGACY* WITH VOLUME 10—*EXTREMES*

**S**tar Wars: *Legacy* appeared in regular installments for four years and fifty issues. Now, fans who have been waiting to assemble a full bookshelf set can finish their collection with *Star Wars: Legacy* Volume 10—*Extremes*.

This 104-page trade paperback reprints issues #47-50 of the series, and brings the saga of Luke Skywalker's descendant Cade Skywalker to its culmination as Cade and his allies make a final stand against the forces of a revived Sith Empire. Featuring the writing and art



of series creators John Ostrander and Jan Duursema plus a cover by Sean Cooke, the volume goes on sale Jan. 5, 2011.

Penwork by Jan Duursema; inks by Dan Parsons; colors by Brad Anderson



### ASK LOBOT

As related to Leland Y. Chee

In the Jawa trader scene, where Luke is called up to take the two new droids to be cleaned, there is a clear wire visible running from Threepio's head all the way down to the ground. If Anthony Daniels controlled all aspects of Threepio's motion inside the costume, why is a wire attached to him?

Neil, via email

The C-3PO helmet prop had wires running to it that had nothing to do with the control of C-3PO's motion.

One of the wires ran to a microphone used to pick up Anthony Daniels' dialogue on set. A different set of wires connected the light bulbs used to illuminate C-3PO's eyes to a battery pack attached to the back of the costume. In this particular scene, the wires running from the eyes to the battery pack were left exposed when they should have been tucked into the rest of the costume.

How do you spell the first name of Luke's gunner in *The Empire Strikes Back*? Is it "Dack" or "Dak" Ratter?

Anonymous

For the record, the official spelling we have in the Holocron is D-A-C-K.





# DARTH DANGEROUS

HADEN BLACKMAN OFFERS A SITH LORD TO BE RECKONED WITH IN *DARTH VADER AND THE LOST COMMAND*

WORDS: DANIEL WALLACE

**D**arth Vader has undergone never-ending refinement over the last three decades. The black-garbed villain of *A New Hope* became a father figure and a redemptive hero in subsequent movies, while the prequels added arrogance and obsessive love to the personality cocktail that transformed Anakin Skywalker into a Sith Lord. One might say that Vader contains a multitude of facets. If so, Haden Blackman's *Darth Vader and the Lost Command* presents a complete picture.

"He's not just a Jedi hunter," explains Blackman, referring to the three installments of the *Star Wars: Purge* comics (set immediately prior to *Lost Command*). "He's a terrifying commander and a slave to the dark side, a skilled warrior and a tragic monster, a deadly starfighter ace, and a mad scientist fascinated by how things work. We know that Anakin, at least, was a romantic who felt things very deeply and passionately. That side of him may have gotten buried when he became Vader, but it didn't all just go away."

When early word of the five-issue series got out, fans latched onto an incomplete description that alluded to "Darth Vader's greatest failure." Blackman points out that Vader faces challenges in the series, but ultimately the themes of *Lost Command* run deeper than that. "Failures are important because they test someone and force him to change or die," he says. "You can't show a character evolve unless you take him to rock bottom at some point, and it's how a character like Vader recovers from failure—perceived or real—that is interesting to me. It's also possible for a character to 'fail' against external enemies but ultimately succeed by conquering some internal demon. Or vice versa. There's definitely some of that going on in this story."

Vader is a man of action, and *Lost Command* is a high-energy adventure in the tradition of the *Star Wars* movies. The story takes place early in Vader's service to the Emperor, after an Imperial Star

Destroyer travels to the Bermuda Triangle-like Ghost Nebula and disappears in its gaseous depths. Believing that a band of insurgents inside the nebula have taken the Imperial crew hostage, Vader leads his retrieval team in a ground assault, a starfighter battle, and a covert special-ops mission. Says Blackman, "On the surface Vader is battling a group of Rebels. But he's also wrestling with a second-in-command appointed by Tarkin, and the Ghost Nebula's enigmatic spiritual leader who has agreed to help the Imperials—though



Cover art: Tureo Santa



for a heavy price. And maybe most importantly, Vader is still struggling with what he has become and what [he] might have been."

The inclusion of Tarkin in the mix calls to mind the classic rivalry of *Star Wars: A New Hope*, in which Vader clearly possessed more power than the Grand Moff, yet backed down when Tarkin barked an order. Blackman explains that since *Darth Vader and the Lost Command* is set nearly two decades before *A New Hope*, the two are still determining the balance of power between them.

"Their relationships with one another and with the Emperor are far from solidified," he says. "The Emperor is still consolidating power and Tarkin is extremely important to that effort. And Vader starts the story at a disadvantage because he has recently failed a mission for the Emperor [in *Star Wars Purge: The Hidden Blade*]. Tarkin doesn't believe Vader can complete the Ghost Nebula assignment, and is vocal about this because the mission has great personal significance to him. Basically, Vader needs to succeed in order to prove himself."

Cover art: Douglas Wheatley

Darth Vader feeling anxious? It might sound strange if you only look at Vader as the great warrior who brought down the Jedi Order. But remember that as Anakin, he never succeeded at his most vital and personal goals: saving the lives of Padmé and his mother Shmi. "I would say that

Vader is a victim of some very bad choices," suggests Blackman. "I imagine those choices haunt him. What if he hadn't followed Mace Windu to Palpatine's lair? What if he hadn't intervened to save Palpatine's life? What if he had surrendered to Obi-Wan when he had

the chance? Does he imagine a life where he made different choices? A life where he is healthy, good, and loved?"

Blackman recently made a transformative choice of his own, leaving LucasArts after a 13-year career and many groundbreaking games on his resume including *Star Wars Galaxies* and *The Force Unleashed*. This has allowed him to open his own game development studio, and to spend more time working in other universes, including writing duties on DC's new ongoing title *Batwoman*. But his love of *Star Wars* runs deep and Blackman hopes to return to his favorite galaxy soon. "I'm excited to finally start creating some universes of my own through my new venture, but I'll always love *Star Wars*. I think there are still hundreds of stories to tell."



## ASK LOBOT

As related to Leland Y. Chee

**How many toes does Yoda have, canonically speaking?**

Anonymous

The Yoda puppet used in *The Empire Strikes Back*, *Return of the Jedi*, and *The Phantom Menace*, has four toes - three in the front and one in the back. But the CG model used in *Attack of the Clones* was mistakenly given five toes - three in front and two in the back. For

*Revenge of the Sith*, they were able to redo the CG Yoda model with four toes to more closely match the original Yoda puppet. This is the official canon version of Yoda.

**During his duel with Mace, you see Palpatine's lightsaber fall out the window. Does he build another one before his duel with Yoda? Did he have a lot of sabers, or did he somehow secure the other one?** Lieutenant Aquarion Nieja via starwars.com message boards/James Reid by email

In the *Star Wars* Episode III: *Revenge of the Sith* novelization, author Matt Stover embellishes on the scene where Mace Windu fights Palpatine describing how

Mace cuts Palpatine's lightsaber in half. So it's clearly not the same lightsaber. For his confrontation with Yoda, Stover describes the appearance of Palpatine's second lightsaber as follows: "From the shadow of a black wing, a small weapon—a holdout, an easily concealed backup, a tiny bit of treachery expressing the core of Sith mastery—slid into a withered hand and spat a flame-colored blade of its own." So yes, there is another.





# INCOMING

## HASBRO

On shelves at the end of December will be the next wave of Hasbro's action figures in vintage packaging, this time featuring the heroes and villains of *Return of the Jedi*: Gamorrean guard, Wedge Antilles, Admiral Ackbar, R2-D2, Luke Skywalker Jedi Knight, Wicket, Rebel commando, and Wicket the Ewok.





## SIDESHOW COLLECTIBLES

### Boil and Waxer with Numa

Sideshow's latest release in its fully articulated 12-inch figure line features clone troopers Boil and Waxer with the Twi'lek girl Numa, as depicted in the Ryloth episodes of *Star Wars: The Clone Wars*. While scouting the war-torn city of Nabat, the two loyal clones discover a young girl orphaned by the Separatist invasion. Numa leads her new friends through the tunnels below the city to help free her imprisoned people and reunite with her family, as the clones take back Nabat from the Separatists. This set retails for \$224.99 and ships in the second quarter of 2011.



## MUSEUM REPLICAS

Museum Replicas Limited will offer Luke Skywalker's Yellow Ceremonial Jacket and Medal, as featured in the closing scene of *A New Hope*.

Manufactured from a yellow poly-cotton blend, this jacket has been faithfully reproduced, with reference from the only jacket produced from the film, now in private hands.

This form-fitting piece comes complete with an accurate version of the medal of Yavin, to complete the look.

Available in men's sizes medium, large, and X-L, this replica jacket retails for \$275.

The original was a motorcycle

jacket, customized by hiding the flap pocket over the chest with brown stripes and the side pockets and front zipper with a silver trim.

In the cantina scene, the bully Ponda Baba wears an identical jacket in orange.

The same jackets, in various colors, were worn on the television series *Space: 1999* (pictured, far right) just a few years before, and altered with various Moonbase Alpha patches.

The original jacket has changed hands several times



© ASOTV/Chris Eastman

over the past 33 years, but remains in private hands.

In addition, Museum Replicas will be offering the complete Luke Skywalker Ceremonial Ensemble, which includes the yellow ceremony jacket & medal, the black shirt, brown pants with yellow stripes (later to become Han's pants in *The Empire Strikes Back*), black boots, and complete gun holster.



## KOTOBUKIYA

### Darth Maul ARTFX statue

The one-seventh scale *Star Wars* ARTFX series is back, beginning with one of the most striking villains of the saga, Sith Lord Darth Maul. The all-new Darth Maul appears like you've never seen him before. Inspired by Katsushika Hokusai's

traditional Japanese *ukiyo-e* ("pictures of the floating world") style, the Sith warrior balances atop a rocky outcrop in a samurai-like pose. Stripped to the waist, Maul wears a tattered robe that twists and flows with incredible sculpted detail. The tears in Maul's costume reveal

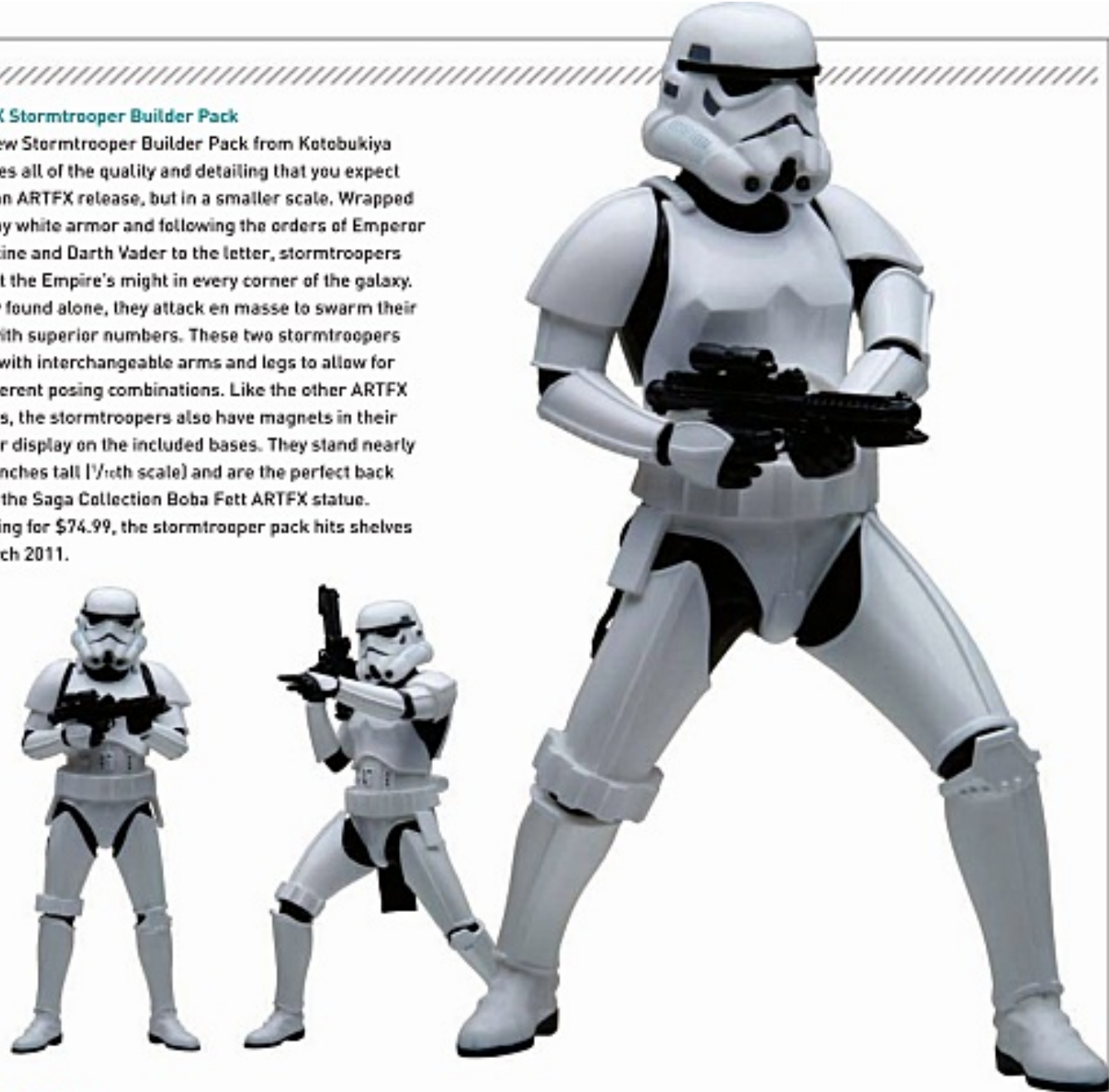
a body covered in intricate tattoos, while his snarling face captures his hatred for the Jedi. Complete with light-up double-bladed lightsaber, Darth Maul stands approximately 11 inches tall, and retails for \$119.99. The statue will be available in February 2011.





### ARTFX Stormtrooper Builder Pack

The new Stormtrooper Builder Pack from Kotobukiya features all of the quality and detailing that you expect from an ARTFX release, but in a smaller scale. Wrapped in shiny white armor and following the orders of Emperor Palpatine and Darth Vader to the letter, stormtroopers project the Empire's might in every corner of the galaxy. Rarely found alone, they attack en masse to swarm their foes with superior numbers. These two stormtroopers come with interchangeable arms and legs to allow for 18 different posing combinations. Like the other ARTFX statues, the stormtroopers also have magnets in their feet for display on the included bases. They stand nearly eight inches tall (1 1/2th scale) and are the perfect back up for the Saga Collection Boba Fett ARTFX statue. Retailing for \$74.99, the stormtrooper pack hits shelves in March 2011.



## FUNKO

### Holiday Bobble Heads

Just in time for the holiday season comes Funko's latest holiday-themed bobble head, R2-D2. Based on the holiday card art of Ralph McQuarrie, this mini-bobbler measures 4 1/2 inches tall and joins the Yoda and C-3PO bobbles, both also based on classic McQuarrie holiday cards. Darth Vader, as depicted on the vintage Marvel UK *Star Wars Magazine* cover, rounds out the collection. They will retail for \$9.99 each.



### Star Wars DJ Headphones

Rock out with these Darth Vader and Stormtrooper DJ headphones. Retailing for \$49.99, these fully adjustable headphones are compatible with most MP3 players, iPods, and game stations. Each comes with a standard 3.5 mm audio jack, 40MM drivers, and a one-year limited warranty. There are also five different *Star Wars*-themed folding headphones.





# SIDESHOW ATTRACTIONS

SIDESHOW COLLECTIBLES EXPLORES THE INFLUENCES AND MOTIFS OF THE *STAR WARS* UNIVERSE WITH ITS NEW 1:5TH SCALE MAQUETTE LINE OF CHARACTER-STUDY STATUES. SIDESHOW CREATIVE DIRECTOR TOM GILLILAND DISCUSSES THE INSPIRATION AND CONCEPTUAL DESIGN.

WORDS: CHRIS SPITALE

**Star Wars Insider:** How was this line conceived?

**Tom Gilliland:** The principal characters we grew up with have been joined by a host of new and equally interesting personalities in the prequels, animated series, and Expanded Universe. The *Star Wars* universe is as appealing for its canon material as for the unparalleled ability that fans have to expand it with their own creativity via fan fiction, art, or videos. The fanbase has contributed a wealth of material, and Sideshow's design team wanted to share some of its own ideas in a similar way. By doing so, we can explore some as-yet-unseen themes, or enhance well-known characters.

**What's your vision for this line?**

We want to push existing models and ideas, challenge some design thoughts, and in some cases tell stories that we know happened, but have never seen. We're looking to capture some of the themes seen throughout the *Star Wars* stories, as well as draw on some of the stylistic inspiration that George Lucas cites, like samurai and gunfighter motifs. We currently have a Darth Maul that is channeling a Ronin samurai motif. Another piece that's a fan favorite is the Obi-Wan as seen in the time between delivering Luke to his relatives and many years later, when Luke meets the old desert hermit. We wanted to show the nomadic isolation we envisioned must have been a part of the former general's life on Tatooine. We also wanted to explore the notion of where Ewan



McGregor stopped and Alec Guinness took over. The piece will have a portrait that represents both a slightly older Ewan and an Alec that's slightly younger than he appears in *A New Hope*.

**How does the Sideshow team decide which characters and themes to explore?**

Our illustrators and designers push ideas into the mix through character concepts and full turnaround illustrations. The team brings to the table what motivates them as individuals. The process of deciding what ultimately gets to the sculpting crew is forged with our partners at Lucasfilm. The process has been wonderfully open, and our designs have been met with enthusiasm.

**What changes occur during the development process?**

For the first few in the series, we executed what we conceived. Generally, our sculpt and design team agree on the blueprint for the design, so the sculpt changes are generally subtle things like moving an arm to better balance the 3-D presentation, or tweaks to perfect the pose or attitude we're trying to project. Outside of that, the detail of the piece is obviously much more defined, and this is perhaps where the most dramatic next step occurs in terms of evolution. For







instance, on our "Obi-Wan as Tatooine desert nomad," we crafted a loose design for his backpack "time capsule." Sculptor Trevor Grove then worked with designer Joe Allard to define the actual props that made up the pack, such as the Jawa bandoliers and his armor from *The Clone Wars*.

#### When and where will these new statues be available?

Collectors can find them online at [Sideshowcollectibles.com](http://Sideshowcollectibles.com), as well as through authorized retailers throughout the US and the world. We plan to debut the first of the line at the end of 2010, with approximately four pieces being released in 2011.



Gamorrean Guard maquette concept designs



#### What can fans expect from this series going forward?

They can expect a mix of very adventurous takes on well-established characters from stories that have been told only in print as well as pieces that give unsung characters a little limelight. This line is intended for those fans who share our belief that the *Star Wars* universe is ripe with unseen additional wonders, and we're very hopeful that they'll embrace this interpretive series. 🌟





BANTHA TRACKS: BY THE FANS FOR

VOL.  
153

# BANTHA TRACKS

BY THE FANS.  
FOR THE FANS.

## BEST OF THE YEAR!

WE CELEBRATE THE BEST OF 2010 WITH READERS WHO MAKE  
*BANTHA TRACKS* WHAT IT IS: BY THE FANS; FOR THE FANS.

### BEST CLASS PICTURE

The droids of the R2-Q2 Builders' Group at Celebration V. "This represented a little over half of the droids that were actually in the Builders' room at the show," writes builder Michael McMaster.

### BEST ENVELOPE

By Brandon Moore.



### BEST GIRLFRIENDS

Most fun on paper. Art by Savana Harris.



### BEST RE-ENACTMENT OF THE EMPIRE STRIKES BACK

Luke, you must go to the Rutabaga System! Okitsugu Kado of Osaka, Japan carved this incredible scene between the wampa and Luke on Hoth, entirely from vegetables.



GET IN THE





### BEST ATTACK SEQUENCE.

Elijah and Lillian Sky pose with the not-so-fearsome wampa in the LEGO booth at Star Wars Celebration V in Orlando.

"My favorite part of Celebration V was the fans," writes Lillian, age 14. "While I was waiting in line for pizza, I mumbled to the other fans, 'Almost there!' A man behind me exclaimed, 'Stay on target!' Photo by Jason Dennison.



### BEST COLLISION OF GALAXIES

One funky Imperial and his lovely Rebel date. Photo by Matt Tolosa.



### COOLEST PROPOSAL

Chris Andrews proposed to Shannon Jost, his girlfriend of 11 years with what he describes as a very Imperial production. "I proposed to her on the ice at a local hockey game in front of a packed stadium, surrounded by almost thirty of the Legion's finest," writes Andrews. "Of course I was in my stormtrooper armor when I did it." The Roughriders' hockey game was at Iowa's Cedar Rapids Ice Arena. Photos by Bryan Humphrey.



### BEST GRAFFITI

Art by Jess Lambert.



### BEST SMILE

Members of the Ohio Garrison of the 501st Legion made a special hospital visit to Justin, a Star Wars fan who had just been diagnosed with stage four stomach cancer.

"Your visit to my friend Justin was a bright spot in a very dark time for him," wrote Justin's friend, Dominique Black, to Brian Pauley of the Ohio Garrison. "Justin is a huge Star Wars fanboy, and the visit from you made him happier than I have seen him since his diagnosis."







**MOST IMPERIALS UNDER A DEATH STAR**  
Representatives from the worldwide 501st Legion get ready for their group photograph in the Orange County Convention Center during Celebration V. Photo by James Soukup.



#### BEST WAY TO WAIT IN LINE

Good friends always make waiting more fun. Dale Tolosa and Audrey Russell in line for the Mark Hamill show at Star Wars Celebration V. Photo by Matt Tolosa.

#### BEST ACTION IN LIVING COLOR

Battle in HDR artwork by Jess Lambert.



#### BEST ROLE MODEL

Not only is Ahsoka Tano a great role model for young women, but Ashley Eckstein, the actress who plays Ahsoka, is a wonderful role model as well. Here she is pictured with young Ahsoka costumer Ainsley Parks.

"Our daughter loves Star Wars and she loves dressing up in costumes," writes Ainsley's mom, Bridget Parks. "She has been costuming since she was six (Ainsley was nine years old when this picture was taken at San Diego Comic-Con International), and currently has Jedi and clone trooper costumes as well."

#### BEST USE FOR A SEARCH ENGINE

A Tusken Raider (Rob Miller) searches for the nearest large body of sand during the Sterling Heights Public Library Star Wars day in Michigan. "A capacity crowd of almost 600 people saw their favorite Star Wars characters and participated in all kinds of activities," reports Jon Leopold, of the Great Lakes Garrison of the 501st.



#### BEST SITH TRICK

Darth Revan (Francisco Gaamañal) holds the Arecibo Radio Telescope in Puerto Rico in one hand. Photo by Ana C. Rivera.







## MOST AUTHENTIC COSTUMING EXPERIENCE

The 501st Legion Nordic Garrison celebrated the 30th anniversary of *The Empire Strikes Back* by going to Finse, Norway, to find filming locations from the movie. After three years of planning, and then traveling by train, skis, and snowshoes, the group of dedicated fans saw a number of the filming sites.

"We used snowshoes and skis to move around in the deep snow," writes Ole Petter Willassen, executive officer of the Nordic Garrison. "We climbed up to the Middelstals glacier. It was a long and steep walk with lots of snow. The weather changed from snow to sun and back again very quickly, but we made it."

"The locations we reached were the camping site for the filming crew, the Hoth battlefield and some of the locations for the fly-over scenes. We also saw where Han stuffs Luke into the tauntaun and where Luke sees Ben."

To further honor the historic occasion, the group staged the First Imperial Winter Games, with events like the "Mukluk Toss," (throw a snowtrooper boot as far as possible), and the "Tauntaun Race," (one competitor races with another on his or her back). Special thanks to Ole Petter Willassen.



## BEST LOVE LETTER

According to Caitlin Cardwell, it's all about Anakin!

## BEST EWOK

Art by Jaden C.



## BEST OF FRIENDS

"In what's becoming one of the Empire City Garrison's most treasured and emotional annual events, nearly 20 members came out to support the Maria Fareri Children's Hospital 'Go The Distance' fundraising walk," writes Steve Iervolino. "The carnival-style event drew hundreds and helped fund the development of a free-standing Ronald McDonald House at Westchester Medical Center and a new in-patient unit that will enable the Maria Fareri facility to care for 400 additional children each year."

"Per tradition, ECG members later visited the hospital rooms of children who were too ill to join in on the fun outside. Troopers handed out toys and other goodies, bringing smiles to those brave little patients' faces."



## SUBMISSION GUIDELINES

Any original art, envelope art, comics, illustrations, news, stories, meeting information, or any materials voluntarily submitted become the property of Bantha Tracks. All images should be good enough quality for print (i.e. non-pixelated at 300 dpi screen resolution). Ideal file size approx 1MB per image. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions will not be returned.

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## BEST OF MY YEAR: STAR WARS IS FOREVER

Those of us in the Star Wars business say that phrase often, to promote toys, Celebrations, DVD releases, and more. However, the best of my year 2010 is accurately summed up by that very appropriate, if often-used, expression.

Any year with a Star Wars Celebration gives us an extra special opportunity to spend time with fellow fans from around the globe. This year was no different, and because I was at Orlando, San Diego Comic-Con International, and a number of events for *The Clone Wars*, I was able to see how, once again, *Star Wars* is for all generations.

Adult fans are digging *Star Wars: The Clone Wars* more than ever. Here's the proof:

At San Diego in 2009, it was mostly kids who got excited about posing with the *Clone Wars* characters in our Lucasfilm Pavilion. This year, I observed many giddy adults queuing up to pose with Obi-Wan, Anakin, Rex,

and Ahsoka. The opinion of the television show for "traditional" fans seemed to change during Season Two. Many gave it a chance for the first time, and really liked the darker direction of the season.

Adult fans lined up early to see *The Clone Wars* programming at *Star Wars Celebration V*. Whenever supervising director Dave Filoni, FX supervisor Joel Aron, or the voice actors from the series were scheduled to be on stage, people were there in droves. Not only were they there for the big stage presentations, but also for the classes taught by Dave and Joel.

Many kids have been fans of *Star Wars: The Clone Wars* from the start. For them, it's "their" *Star Wars*, not their parents' *Star Wars*. But this summer I saw the lines starting to blur. Not only were more adults into the television series, more young kids showed passion for the movies than ever before.

Why is this the best of my year? Because it's an honor to work even in a small way with a property that is timeless and that has a universal appeal for young and old. It's inspiring to see how a tale of good and evil, of choices and loyalty, can captivate so many different people, and bring them together in one community. And it's just plain fun. I look forward to the fun continuing for many years to come. That's something worth celebrating in a big way!



Get In Tracks!  
Mary Franklin  
Editor, Bantha Tracks



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In February 2009 I met not one, but two luminaries from the *Star Wars* universe! The setting was the Hollywood Collectors' Show in Burbank, California. Inside, I tried to persuade Richard LeParmentier (Admiral Motti) to let me Force choke him, but he turned on me instead, and told me that his children always attempted to do the same to him when they were growing up!

In another part of the convention, a long line led to none other than Carrie Fisher (Princess Leia Organa) herself! While promoting her hilarious book *Wishful Drinking*, "Princess Leia" signed a copy for me, along with a photo of her strangling Jabba The Hutt! It was truly a dream come true!

Brady Walters, Santa Monica, CA



## CAN YOU GO ONE BETTER?

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## WE DO NEED THEIR KIND OF SCUM!

I was recently reading the Bounty Hunters section of *Insider*, and I remembered a time long ago in a...well you know what I mean. This was the day Boba came to town. It was back in early 1981, just after the release of *The Empire Strikes Back*, and I was a freshman in high school and heard that Boba Fett and Darth Vader would be making an appearance at the local shopping center in South Australia. Being the major fan I was even back then, I arranged an "interview" with the two of them. I'm the boy standing closest to Darth Vader (I wasn't scared!) and my schoolmates and I asked them some questions, had our photos taken, and even got signed autograph cards from them. Ah, the memories! Anyway, it would be amazing to see my old picture grace the pages of *Insider*. May the Force be with you!

Marcus Leigh, Australia

## DADDY'S LITTLE GIRL!

My daughter, Jessie, and I were at Comic-Con this year and saw the Her Universe booth. My daughter just loved the "Daddy's Little Girl" T-shirt, so we purchased it. To our surprise, Her Universe is Ashley Eckstein's (Ahsoka Tano) company, so Jessie was ecstatic when she saw Ashley at the booth. Not only did Jessie get an awesome shirt, she also met one of her favorite *Star Wars* people. It made Jessie's entire day when Ashley took a picture with her and signed Jessie's Ahsoka Tano poster. She's still talking about it to this day.

David Elovitz, San Clemente, CA



## THE MIGHTY CHEWBACCA!

I was attending Comic-Con this year for the first time, even though I live in its home city of San Diego. My three-year-old son and five-year-old daughter just discovered *Star Wars* a few months ago, and I am reliving the movies all over again with them. I was thrilled when I saw, literally by chance, Peter Mayhew (Chewbacca) was signing autographs. He had just gotten back from a break and I hopped right in line up front. What a great guy and wonderful ambassador for the franchise.

Michael Pallotti, Vista, CA

## HUNTER WITH A HEART!

On June 11 this year, my kids were lucky enough to get a photo with Daniel Logan (young Boba Fett). He was in town for the day with members of the 501st Legion, supporting our local Siouxland Make a Wish Foundation.

Jesse Guerra,  
via email





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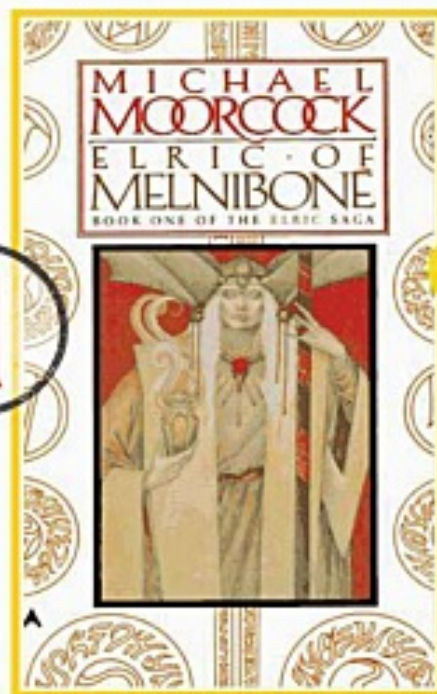


# RED FIVE

## PAUL S. KEMP'S FANTASY NOVEL PICKS



STAR WARS FANS KNOW EVERY DETAIL OF THE SAGA, BUT WHAT ELSE SHOULD WE BE EXPLORING? WE ASKED STAR WARS AUTHOR PAUL S. KEMP (*CROSSCURRENT*, *THE OLD REPUBLIC: DECEIVED*) TO RECOMMEND FIVE NOVELS THAT EVERY FAN SHOULD CHECK OUT.



1

"Let me note at the outset that I think *Star Wars* shares more in common with fantasy fiction, and sword and sorcery in particular, than it does with space opera or science fiction," says Kemp. "The five books and series below are some of finest sword and sorcery novels you'll read."

### The Elric Saga, by Michael Moorcock

Start with *Elric of Melniboné*, go on with *Sailor on the Seas of Fate*, and see if you're not hooked. Elric is a tragic, flawed hero who carries a dark, sentient sword. The Elric stories have influenced my writing more than any other works of fiction. Elric is the anti-hero of fantasy fiction. His story resonates with Anakin's/Vader's, though there are important differences. Read it. You will not regret it.

### Thieves' World, an anthology edited by Robert Lynn Asprin and Lynn Abbey

This is an anthology of short stories set in the shared city setting of Sanctuary, a filth-ridden, lawless town populated by a veritable gallery of rogues, both vile and lovable. You'll be immersed in the city from the very beginning as you read about Lythande of the Blue Star, Hanse Shadowspawn, One Thumb, Tempus Thales, and Cappen Varra. Every one of these guys and gals would be right at home in the Mos Eisley Cantina.

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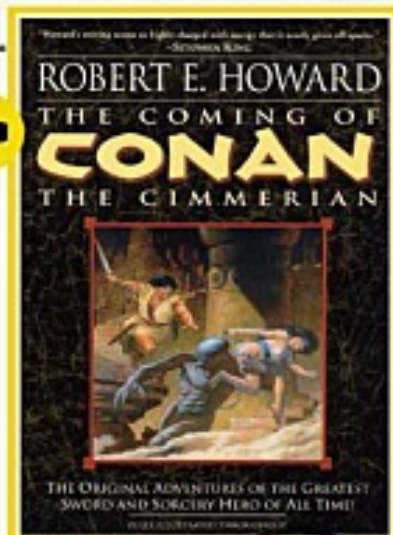
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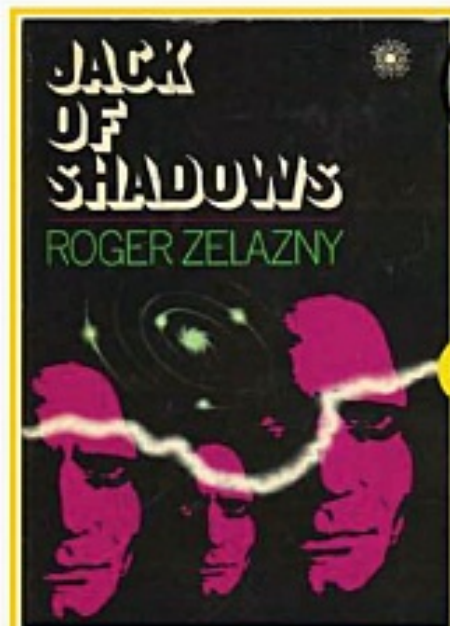


## ***The Coming of Conan the Cimmerian,* by Robert E. Howard**

No sampling of sword and sorcery would be complete without the Cimmerian. Sword and sorcery fiction isn't called "muscular fantasy" simply because it features blood and violence. It's because Conan, with a physique carved on the steppes of Cimmeria, is an exemplar for the entire sub-genre.



3



4

## ***Jack of Shadows,* by Roger Zelazny**

While *Star Wars* is science fiction flavored strongly with fantasy elements, Zelazny's classic tale of Shadowjack is sword and sorcery flavored strongly with science fiction. As I re-read it, I imagined a Star Destroyer in low orbit monitoring the goings-on.

## ***The Crystal Shard,* by R.A. Salvatore**

In the interest of full disclosure, I'll note that Bob Salvatore is a friend and mentor to me. Even if he wasn't, I'd still recommend this, the first novel in which Drizz't Do' Urden appears. Bob's enduring story perhaps fits better into the heroic fantasy category than it does sword and sorcery, but the appeal of its hero is too strong for me to not list it here. Drizz't is the fantasy equivalent of a Jedi—moral, honorable, but absolutely ruthless and evil—and Bob puts him through his paces.



5





# THE SAGA CONTINUES.... NEXT ISSUE!

## ON THE DARK PATH?

Anakin himself, Matt Lanter, talks about life as the Chosen One!

## ANCIENT POWERS!

Check your midi-chlorian count as *Insider* explores the Force!

## SOUNDS OF A SAGA

Ben Burtt and Matthew Wood on the *Star Wars* audio experience!

## PADMÉ VS OBI-WAN!

Catherine Taber and James Arnold Taylor go head to head!

# STAR WARS

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